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THE ARTS COUNCIL OF GREAT BRITAIN
AND
THE ORIENTAL CERAMIC SOCIETY

LOAN EXHIBITION OF

THE ARTS OF THE MING DYNASTY

THE ARTS COUNCIL GALLERY
4 ST. JAMES'S SQUARE S W 1
NOVEMBER 15TH TO DECEMBER 14TH 1957

THE EXHIBITION

will be open from

15th NOVEMBER to 14th DECEMBER

On weekdays from 10 a.m. to 6 p.m.

(Tuesdays and Thursdays until 8 p.m.)

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THE ORIENTAL CERAMIC SOCIETY

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FOREWORD

THIS Exhibition of the arts of the Ming dynasty differs from most of the exhibitions held under the auspices of the Arts Council in that it attempts to show all the arts, major and minor, of a great country over a long period—three hundred years (1368-1644). The selection has been made by the Oriental Ceramic Society from pieces belonging to its own members and from other sources, both at home and abroad. Painting, the major art of the Chinese, is poorly represented in public and private collections in this country, and in this field the exhibition has been greatly strengthened by generous loans from the United States, Sweden, France, Switzerland and Germany. The minor arts are well represented and it may be claimed that the exhibition, in spite of many gaps, is as representative as could be achieved at the present time anywhere outside China itself.

It was during the Ming dynasty that Chinese art, mainly in the form of porcelain, began to make an impact on Europe. Our knowledge of Chinese art has since then been extended far back, to the early Shang dynasty, and its influence on western culture has been profound. But the name Ming has always been one of great evocative power, and it still recalls to many people some of the most brilliant achievements in decorative art. The object of the present exhibition is to show not only the more obvious features of Ming art but also the more subtle aspects, particularly to be seen in the paintings. In addition, it is hoped to show how each branch of art is related to the others and so to establish a clearer picture of Ming art as a whole.

ALAN BARLOW,
President of the Oriental Ceramic Society.

PHILIP JAMES,
Art Director, Arts Council of Great Britain.

REIGNS OF THE MING DYNASTY

Hung-Wu	1368–1398
Yung-Lo	1403–1424
Hsüan-Tê	1426–1435
Cheng-T'ung	1436–1449
Ching-T'ai	1450–1456
T'ien-Shun	1457–1464
Ch'êng-Hua	1465–1487
Hung-Chih	1488–1505
Chêng-Tê	1506–1521
Chia-Ching	1522–1566
Lung-Ch'ing	1567–1572
Wan-Li	1573–1619
T'ien-Ch'i	1621–1627
Ch'ung-Chêng	1628–1643

THE ARTS OF THE MING DYNASTY

HISTORICAL BACKGROUND

THE Exhibition of the Arts of the Ming Dynasty is an attempt, the first to be made in this country, to present an all-round view of the culture of this great dynasty, which was established in 1368 and ended in 1644. This period is almost contemporary with the Renaissance in Europe, and it is tempting to try to compare the two cultures. Superficially they have a common brilliance and vitality and both are steeped in the traditions of the past, but the Chinese approach to life and art is so different from that in the west that it would be difficult if not impossible to make a worthwhile comparison. The more obvious qualities of Ming art, the skill in form and decoration and an unerring sense of colour, qualities that have been well known in the west since the seventeenth century, will be at once appreciated even by the casual visitor to the exhibition. But if we are to get a thorough understanding of Ming art we must try to penetrate below the glittering magnificence of the exterior to the more subtle qualities below.

We cannot fully appreciate the achievements of the Ming dynasty without knowing a little about the previous history of Chinese civilisation. This started well before 1500 B.C. and has lasted until the present time, forming the longest continuous civilisation in the history of the world. During this period of more than 3,500 years, in spite of many vicissitudes, a written language with the same distinctive characteristics has been in continuous use. The other great civilisations of the world were, sooner or later, overwhelmed by intruders and relapsed into barbarism, which lasted a long time before another civilisation was built up. The continuity of the Chinese civilisation seems to have been due to a resilience in the Chinese people which enabled them, when overwhelmed in military conflict, to influence the invaders and gradually to impose their own culture on them. The effect of these invasions was often to introduce a new vitality but it never changed the fundamental nature of the Chinese approach to life and art.

Such an invasion occurred when the nomad Mongols finally overwhelmed the native Sung dynasty in the year 1280 and set up the Yüan dynasty. At this time the territory controlled by the Mongols stretched from the Danube basin to the east coast of China and their military dominance in China seemed assured for a long time. Yet within 100 years a national movement, under Chu Yüan-chang, succeeded in driving out the Mongols and setting up the native Ming dynasty. Chu Yüan-chang became the first Ming Emperor, adopting the name Hung-wu (1368–1398) as the designation of his reign-period.

It has been the custom in the past among connoisseurs of Chinese art to regard the Yüan dynasty as little more than an interim period between the two great native cultures, the Sung and the Ming. To do this is to disregard the great influence which the impact of the Mongols had in opening up contacts with the civilisations of the west. The roads across central Asia under Mongol rule were busier and safer than ever before or since, and Europeans and western Asians were able without difficulty to bring their ideas, crafts and skills to the imperial court in China. Recent studies in a number of branches of Chinese art have given us an entirely different picture of the influence and importance of the Mongols. We shall see how this is manifested when we come to consider the individual arts, and particularly ceramics and lacquer.

In studying any period of Chinese art, and the Ming dynasty is no exception, we must bear in mind the contrast between the opulence of the Emperor's court and the simplicity of the tastes of the *literati*, who had a great influence on arts of all kinds, and particularly paintings. To these scholars a simple painting of a bamboo spray, made by a few strokes, an undecorated piece of white jade, or a small cup of porcelain decorated in quiet colours or in blue and white was of far more account than an elaborate gold or silver vessel.

We know something of the magnificence of Khubilai Khan's court in the Yüan dynasty from Marco Polo's descriptions of the rich silk dresses, adorned with gold and silver threads, worn by the emperor and the important members of his court and the gold plate, provided in great profusion. This, of course, was a foreign dynasty, and one delighting in ostentatious display. But we find the same kind of opulence in the Ming dynasty. In the *Ta Ming hui tien*, compiled in the fifteenth century, we find that gold vessels were prescribed for the use of the emperor and princes of the highest ranks; silver for the next ranks, and so on. We also know from the surviving Ming robes and fragments of robes how magnificent were the court dresses in this period. Porcelain and jade are hardly mentioned in these records, and we have to turn to the writings of the poets and connoisseurs to find references to them. Many of the stories told are fanciful, but they all underline the importance attached to these simple works of art. As a more factual story, the *T'ao-lu* quotes a reference to a small piece of *Ko* ware two inches high, fitted with a jade cover which was sold in the early sixteenth century for two hundred ounces of gold. This would be something like the equivalent value of the piece today.

It would be wrong to assume that the influence of the court was entirely towards ostentation in works of art. A number of the Ming emperors had a true appreciation

of the more subtle works of art and Hsüan-tê, for example, was himself a painter of no mean skill. The magnificence of the court ceremonials was necessary to impress the common people, and particularly the barbarians from other countries, of the power and wealth of China. In their moments of quiet, away from court ceremonial, the Chinese emperors could pursue their studies of paintings, porcelain and jade. That the influence of the court was not always towards magnificence is seen from some of the porcelain made especially for court use in the early part of the dynasty. It is simple and even austere.

With all these conflicting influences the difficulty of presenting the art of the Ming dynasty as an organic whole is seen to be formidable. The importance of an exhibition of this kind is that we can see the paintings, porcelain, lacquer, metal work and carvings side by side and study the influence of one art on another. We can see resemblances in the shapes of porcelain and metal vessels and in their decoration, between lacquer and cloisonné and in other fields. What is more difficult is to see the connections between the major art of painting and the minor arts. Apart from the obvious resemblance between paintings and textiles, which can be studied in the exhibition, the closest connection here, although tenuous enough, is between painting and porcelain, and it makes itself manifest most of all towards the close of the dynasty.

The gradual collapse of the Ming dynasty during the first thirty years of the seventeenth century did not, as might have been expected, have an adverse effect on the production of works of art. In paintings the centre of interest had long ago shifted from the court painters to the " gentleman painters " of the southern Wu school, led by Shên Chou and his successors, and these painters went on painting in their seclusion, with little interest in the declining fortunes of the dynasty. In porcelain we find the old court paraphernalia of dragons, phoenixes and ritualistic symbols abandoned in favour of the painting of flowering plants and landscapes, which are treated sometimes naturalistically and sometimes in an abstract manner, but always with liveliness and charm. We find a closer link between the decoration on porcelain and painting than ever before. Cloisonné and lacquer show similar trends. The period, in porcelain, has been called " Transitional " and this is a true description of the period in general. It is a fascinating period, which has been far too little studied and appreciated in the past. But its art is much closer to the early works of the K'ang Hsi period than what has gone before, and for this reason was thought to be rather outside the main scope of this exhibition. It has therefore been given an all too inadequate representation.

PAINTING

To the Chinese, from the T'ang dynasty onwards, painting was the major art. Chinese painting is closely associated with calligraphy and so we find that the principal class from which the great painters of all periods was drawn was that of the scholars. The paintings were intended to be studied by a few persons in privacy and not for public display. In the handscroll, a purely Chinese form, the view unfolds as the scroll is

unrolled and the spectator sees the scene from a changing viewpoint. All this is difficult for us in the west to appreciate ; when we add to this the Chinese concept of nature into which man fits as an essential part but which the human form does not dominate we can see the great gulf between Chinese art during the Ming dynasty and the contemporary art of Europe. It is not until we come to the nineteenth century that we see some approach in the west to the type of landscape painting traditional to the Chinese.

The main forms of Chinese paintings are the handscroll, already mentioned, the hanging scroll, album leaves and fans. Because of the difficulty of finding the space needed for handscrolls and hanging scrolls, we have been limited to a few examples of each, and have had to be content, for some of the famous painters, with examples in the form of fans and album leaves.

In the Ming dynasty there was a continual conflict between two groups of painters, one of which followed the Sung classical painters and had the support of the court in Peking, while the other grew up in southern China and abandoned the naturalistic style of the classical painters for a more abstract style. To regard these two groups as separate distinct entities would be an over-simplification ; each influenced the other. But it will help the newcomer to the subject to look first at a few of the paintings which follow the classical tradition and then pass on to the more abstract paintings of the " gentleman painters " of the Southern Wu school. The fine " classical " handscroll painting of the school of Tai Chin (No. 1), " A thousand li of the Yangtse ", of which unfortunately only a small section can be shown at one time, is the earliest painting in this style in the Exhibition. Among the followers of the classical style may be mentioned Wu Wei, whose attractive four album leaves (No. 4) present no difficulty to the western student.

The merits of the paintings of the " gentlemen painters " are not so easily recognised, and they require careful study. The most important group was that known as the Wu School and was led by Shên Chou (1427–1509). Other great painters of this school who followed Shên Chou were Wên Chêng-ming and T'ang Yin, although the latter was influenced also by the classical painters. The handscroll by Shên Chou (No. 6) is a fine example by an artist who is considered by many experts to be the outstanding artist of the Ming dynasty. Wên Chêng-Ming and T'ang Yin are both well represented, the former by two hanging scrolls (Nos. 7, 8) and two fans (Nos. 9, 10) and the latter by two handscrolls (Nos. 13, 14) and a fan (No. 15).

Ch'iu Ying, who was contemporary with Wên Chêng-Ming and T'ang Yin and painted during the first half of the sixteenth century, followed the traditional conventions of natural representation. He is a rare painter and there is no large-scale painting by him in Europe. We were therefore fortunate to be able to borrow his hanging scroll of a landscape with a pavilion overlooking a lake (No. 16) from the Museum of Fine Art, Boston. Two fans (Nos. 17, 18) are good examples of his highly coloured " blue and green " manner. Of the later painters, reference should be made to Lu Chih, whose handscroll with a landscape (No. 22) is very attractive and to Tung Ch'i-Ch'ang, the most influential of the later painters, who is represented by a hanging scroll (No. 40) and a set of six album leaves (No. 41).

TEXTILES

The use of silk for making fabrics was discovered in China as early as the second millennium B.C., and the Chinese silken fabrics were the envy of the western world from the time of the Roman Empire onwards. During the Ming dynasty the tradition of fine silk weaving and embroidery continued. The *K'o-ssŭ* tapestries were unrivalled in the fineness and delicacy of the work, to which the use of gold thread added brilliance. A number of good examples, of flower and landscape scenes, in naturalistic style are to be seen in the Exhibition (Nos. 75, 76). Examples in embroidery (Nos. 73, 74, 82) are also included.

The opulence of the Ming Imperial robes has already been referred to. It was the custom to use them as burial robes and few seem to have survived. No complete robe is recorded in western collections, but a number of " dragon squares ", small parts of Imperial robes are known, particularly in the United States. Only one example of this kind is included in the Exhibition, a circular panel with a dragon woven with peacock feathers (No. 85), a very rare type.

CERAMICS

Although, to the Chinese, painting and calligraphy are the major arts, to most western connoisseurs porcelain and pottery are still held in the highest esteem. Perhaps the greatest interest today lies in pots which depend for their beauty on their shape and the colour and texture of their glazes. Even a simple carved or moulded decoration may be regarded as an intrusion by the purist. This kind of porcelain reached its greatest heights during the late T'ang and Sung periods, when shapes unsurpassed in the whole realm of ceramic art were achieved.

The effect of the Mongol invasion was to replace the simplicity of the Sung period by an elaboration in which the painted decoration became an important, and often the dominant, feature. By the time of the establishment of the Ming dynasty the self-coloured porcelains, and particularly the celadons, were being replaced by blue and white. The technique of painting in cobalt under the glaze, and even the cobalt itself, was derived from western Asia. Polychromes followed a little later.

Although the Sung types continued to be made in the Ming dynasty in large quantities, by the beginning of the fifteenth century they had been replaced, in the highest grades of porcelain, by blue and white. The Sung types have been deliberately excluded from the exhibition in order to concentrate on the new achievements of the Ming dynasty in ceramic art. If the exhibition has lost something by the exclusion of many fine celadons, including a number of important documentary pieces, it has perhaps gained in unity and expresses more clearly the spirit of the Ming dynasty.

Although porcelain was invented by the Chinese long before the Ming dynasty, the final stages of development of the hard white translucent porcelain now in common use all over the world took place then. Almost the whole of this porcelain was made in one place, Ching-tê Chên, in the province of Kiangsi, which replaced to a large extent the

many potteries scattered all over China which had been so active during the Sung dynasty. The Ming porcelain was developed from a Yüan type known as *shu-fu*, which was itself developed from the Sung white wares. *Shu fu* is so-called because some of the pieces bear these two characters, indicating "official use", hidden in the moulded or slip decoration. One example of the type is included in the exhibition (No. 87) and a range of white wares of the fourteenth to sixteenth century, showing most of the important developments, is included (Nos. 88–94).

One special kind of porcelain was made at Tê-hua in the province of Fukien. This beautiful porcelain, which resembles an opaque white glass, is particularly suitable for the manufacture of figures, because it gives an extremely sharp modelling. It is not known when the Fukien potteries first started to make this ware, but many of the finest figures, including those shown in this exhibition (Nos. 95–98), are thought to be at least as early as the first half of the seventeenth century.

Before we come to the painted wares, it is convenient to look at the other monochromes, which represent the more simple tastes of the Ming period. The red wares, decorated with the elusive copper-red glaze, are of great interest not only to the connoisseur, but also to the ceramic specialist. The secret of making this glaze was not solved in Europe until the nineteenth century, and it is safe to say that some of the fifteenth century glazes seen in this exhibition (Nos. 101, 102) would be a remarkable achievement for a modern potter. Yellow was an Imperial colour, and we find that bowls and dishes of this colour are usually of the highest quality. The few pieces in the exhibition were almost certainly made for the Imperial court. Representative pieces of turquoise, cobalt blue and green glazes are among the monochromes shown.

But the blue and white and polychrome wares are undoubtedly the glory of Ming ceramics. It was these wares which had such a tremendous impact on Europe when eventually, in the seventeenth century, they began to arrive in large quantities. Blue and white is represented in the exhibition by a small but important group ranging from the fourteenth to the mid-seventeenth century. There is a particularly good group of the famous fifteenth century wares, including a number of pieces from the two classical reigns, Hsüan-tê (1426–1435) (Nos. 122–128) and Ch'êng-hua (1465–1487) (Nos. 129–134), as well as the more familiar large pieces such as the dishes made for export and found in collections such as those built up at Ardebil, in North Persia and the Serai at Istanbul. The Ming blue and white wares were exhibited as recently as 1952 in an exhibition organised by the Oriental Ceramic Society and the Arts Council, and for this reason the group has been restricted in numbers in this exhibition.

At the same time that blue and white was being developed the possibility of using copper as a pigment as an alternative to the cobalt of blue and white was explored. As we have said, a good red was difficult to achieve from copper and the Chinese potters were seldom able to obtain as good results as they could with the cobalt blue. There was a tendency to give up the use of copper after the early fifteenth century, although there were a few exceptional later attempts. The group of these wares, mostly of the fourteenth and early fifteenth centuries, is worth special attention (Nos. 150–159).

The most spectacular of the polychromes are the *fa hua* wares, with their simple strong

designs in cloisonné technique and their opulent colours of turquoise, deep blue, purple and yellow-brown, which were the inspiration to Diaghileff for the decor in several of the settings for the Russian ballet (Nos. 160–170). These wares, the "Ming for millionaires", in the right setting, are unequalled for their brilliant decorative qualities. *Fa hua*, strictly speaking, is a term applied to decoration in which threads form the design and serve to separate the different colours. Incised lines can be used for a similar purpose and there are some very decorative pieces in which this technique is used. The colour combinations may be yellow and green, yellow and purple, turquoise and purple and so on. Many of them bear the mark of the Chia-ching (1522–1566) or Wan-li (1573–1619) period.

The largest group of polychromes is decorated in enamels on a glazed white background. Often the enamels are used in combination with underglaze blue. One special class is known as *tou ts'ai* (contrasting enamels), first made in the Ch'êng-hua period and subsequently copied in the late Ming and Ch'ing periods. A small group of these delicate wares in the exhibition includes examples of the famous "chicken cups" which were regarded as precious possessions even in the Ming period and inspired a poem by the Emperor Ch'ien-lung (Nos. 174, 175). Other polychromes include a group of *wu ts'ai* (five-coloured) wares in which underglaze blue often plays an important part. Many of these belong to the Chia-ching and Wan-li periods. There is also an earlier group in which the decoration is mainly in red and green. This "red and green" family includes some of the earliest known polychrome wares.

LACQUER

From the porcelain, familiar to everyone, we turn to some of the lesser known arts. Lacquer, made from the sap of the lacquer tree, is an extremely hard and durable material, which has played an important part for thousands of years in the civilisations of the countries of eastern Asia. In its true form, lacquer has never been made in Europe, possibly because of the enormous labour needed for its manufacture. Layer after layer has to be applied, with a few days' interval for drying between each application. Thus the preparation of the piece, before any decoration at all is applied, may take several months.

The manufacture of lacquer in China goes back to the Chou dynasty, in the first millennium B.C. It spread to Korea round about 600 A.D. and thence to Japan. At the time of the Ming dynasty Japanese lacquer had begun to acquire a high reputation and it is customary to regard Japanese achievements in most fields of lacquer as superior to those of the Chinese. As far as the Ming period is concerned, there is little evidence to support this view. In one group, the carved lacquers, the Chinese work is far superior to anything produced in Japan.

Until the decline of the Imperial regime in China in the nineteenth century, when the treasures of the palace began to be released, knowledge of lacquer in Europe was confined almost entirely to inferior Chinese and Japanese lacquer with painted designs of flowers,

landscapes and figures. These had a great vogue and were imitated in Europe in still poorer work made by the process known as "japanning". The familiar cabinets on gilt stands, chests of drawers and grandfather clocks, decorated in this way, have a certain quaintness and decorative value. But neither they nor the originals have much connection with the fine lacquer which was made in China during the Ming dynasty.

The release of the imperial treasures during the nineteenth century gave us a new idea of Chinese lacquer, and particularly of the carved red lacquer, but by far the greater part of it was the elaborate, over-ornate imperial work of the eighteenth century. It is only in recent years that the differences between this and the earlier, much finer, Ming lacquer have been appreciated in the west.

The most important group in the Exhibition, and perhaps the finest ever brought together in the west in one exhibition, is the group of carved lacquers. The earliest pieces, numbering about twenty, belong to the fourteenth and fifteenth centuries. Recent excavations in China show that the earliest lacquer of this kind goes back at least as far as the Yüan dynasty. The designs, either of flower sprays and scrolls or of landscape scenes with figures and buildings, are carved very deeply and with great precision and skill. The result is one of solidity and richness which could not have been achieved by a shallower carving. The floral designs are generally carved down to a yellow ground but the designs are planned so as almost to fill the whole space, leaving only small sections through which the yellow ground can be seen. The richness of the result reminds one of fine brocades.

It seems likely that among this group of twenty pieces there are a few fourteenth century pieces and some of them indeed bear the marks of Yüan makers. Our knowledge on the subject is still scanty and we must await the results of further excavations in China. But we may conjecture, tentatively, that the splendid landscape dish (No. 226) and the large dish with the flowers of the seasons (No. 227) belong to this early period. Some, such as the smaller dish, with three beautifully carved peonies (No. 231) may well be late in the group. But every piece is worth careful study.

Many of these pieces bear the marks of the Emperors Yung-lo or Hsüan-tê. A large proportion of the marks have clearly been added later and all must be treated with reserve. Two pieces however, the square tray (No. 237) and the large cylindrical box (No. 236) bear convincing marks of the Hsüan-tê period in which stylistically they would fit very well.

The later carved lacquers, including the very rare delicately carved pieces belonging to the end of the fifteenth century (Nos. 244, 245) and those of the Chia-ching and Wan-li periods present many features of interest. Some of the latter include as many as six colours, the depth of the carving being adjusted to bring out the design in the particular colour needed. Two cabinets (Nos. 257, 258), in red on a dark green ground, are especially worthy of note.

Another type of lacquer is represented by a small group of which the finest example is the brush pot dated 1602 (No. 271). In this group the required depth of lacquer is built up and the design is then carved out and filled with lacquers of different colours. Finally the outlines are incised and filled in with gold. This type of inlaid lacquer,

in which additional detail is often painted in, seems to be peculiar to China. The method, a very laborious one, has of course the advantage that even with hard wear the design still remains. It is an example of the integrity and thoroughness of the Chinese in the fabrication of their minor works of art.

The purely painted lacquer was not of great importance in the Ming dynasty and the method of inlaying with mother-of-pearl, which was applied with remarkable results in an earlier period, the T'ang, was not, in the Ming dynasty, of comparable importance to the carved and inlaid lacquers. A typical late Ming piece, with an attractive river landscape (No. 278), is perhaps the best piece in this class.

METALWORK

The great periods of bronze manufacture in China were the Shang and Chou dynasties, and we have enough of the splendid ritual vessels of these periods in western collections for them to be familiar objects to most lovers of art. After the fall of the Chou dynasty in 249 B.C. the quality of bronzes steadily declined. Gold and silver were scarce in these early periods and were rarely used except as inlaid decoration in bronzes. The opening up of communications with the west in the T'ang dynasty (618–906) led to the introduction of gold and silver in appreciable amounts and to the fabrication of vessels in these metals, with appropriate new methods of construction and decoration. In the Ming dynasty the use of gold and silver for important ceremonial occasions continued. Vessels made from these metals were sufficiently rare to be confined to the ruling classes. Reference to the rules governing the use of gold and silver vessels has already been made. Very few gold and silver vessels seem to have survived, but there are in the Exhibition a fine gold bowl and cover (No. 281) and a silver ewer (No. 282), as well as two smaller silver pieces. In bronzes the difficulty of providing a representative group did not lie in the scarcity of material, but in the difficulty of identification. The designs in the main copied those of the early bronzes. Such copies were made long before the Ming period and continued later, and caution has been exercised in showing this type of bronze. Other types of bronze have Ming characteristics and a few of these have been included. Gilt-bronze figures were made, and although these have not the poise and strength of the T'ang Buddhist bronzes, a few good and typical figures were obtained for the Exhibition, including one made in the year 1396 (No. 293), at the beginning of the period.

The one new technique in metalwork introduced during the Ming dynasty was the use of enamels, one of the few if not the only technique that China owed to the western world at this time. There is a tradition that enamels, known by the term *Fa Lan* (a name for Byzantium), were introduced during the Yüan dynasty and it is tempting to accept this plausible suggestion. But there is in fact no material evidence to support it. The earliest date that can at present be given to Chinese enamels, almost all of which are in the cloisonné technique, is the fifteenth century. A number of pieces attributed to this period have been brought together and we can see the close connection between the

subjects of decoration and those on fifteenth century porcelain (Nos. 296–306). These early pieces are generally more simple in their colour schemes than the later ones, and they favour the more formal subjects of decoration. The most famous period for cloisonné is that of Ching-t'ai (1450–1456). This reign, undistinguished in any other way, had a reputation for cloisonné so high that in the eighteenth century the term "*Ching-t'ai lan*" came to be used as a term for cloisonné in general. Very few pieces with the Ching-t'ai mark have any claim to belong to the period, but there are two in the Exhibition which may well belong to this reign (Nos. 307, 308). The sixteenth century cloisonnés have a great range of colours and at their best are very attractive. The fine jardinière (No. 317) is a particularly good example of this period. There are a few pieces belonging to the seventeenth century, when the trend towards naturalistic subjects, already noted, was as strongly marked in cloisonné as it was in porcelain and lacquer.

CARVINGS IN JADE, IVORY AND OTHER MATERIALS

The history of jade carving, like that of bronze casting, goes back almost to the beginning of Chinese civilisation. Jade does not occur naturally in China and from the earliest times down to the present day it has always been regarded as a precious material. Jade was first used for the manufacture of small ritual objects, which were carved with great skill and precision. Larger pieces were carved at a later date, especially from the Yüan dynasty onwards, but it is doubtful whether the skill of the carvers of the fourth and fifth centuries B.C. has ever been surpassed.

By the time of the Ming dynasty jade seems not to have occupied the important place which it had held in earlier times, but it was still held in high esteem and many carvings were made. Most of these were based on the motives of Shang and Chou jades, and we have the same difficulty as we have found in bronzes in separating the pieces in archaic style from those made both before and after the Ming dynasty. There has therefore been a strong tendency to omit pieces in this style and to include pieces which show decorative motives or styles which can be associated with the Ming period.

The jades include a number of attractive animals, of which the horses (Nos. 348, 358), buffalos (Nos. 343, 344) and ducks or geese (Nos. 336, 359) should be specially mentioned. The mountain of white jade with Shou Lao and his attendant (No. 355) is a fine Ming example of a subject which became very popular in the later Ch'ing dynasty.

The ivory carvings include some attractive examples, of which an unusual ivory plaque representing a female figure on a ram accompanied by two ewes (No. 362) and several figures of sages and dignitaries (Nos. 365, 370, 373) may be mentioned. Ivory was used a good deal in the Ming dynasty for the appurtenances of the scholar's writing table and some interesting objects in this class include a wrist rest with the seal of the famous collector Hsiang Yüan-p'ien (No. 366) and a number of seals, one of which bears an inscription dated 1427 (No. 371).

A few carvings in rhinoceros horn and bamboo have been included in the Exhibition. They are generally thought to be of late Ming date, but one rhinoceros horn cup (No. 379) bears the mark of Hsüan-tê and has been attributed to this period.

Finally, reference should be made to two large figures ; one a carving in wood of Kuan-Yin (No. 384), and the other a bronze figure of a Taoist deity (No. 294). It has not been possible to include many objects of this size in the Exhibition, but it was thought appropriate that these two figures, representative of Ming religious art, should be included.

ACKNOWLEDGMENTS

As in past exhibitions organised by the Oriental Ceramic Society, by far the greater number of the pieces in the Exhibition have been lent by members of the Society, both at home and abroad. But in this Exhibition, covering every facet of Ming art, it was necessary, more than ever before, to go outside the membership of the Society for some of the most important items. In particular, we have been fortunate in obtaining paintings by outstanding Ming artists from museums in the United States, Sweden, France and Germany.

Acknowledgments and thanks are due to the Museum of Fine Arts, Boston, the Cleveland Museum of Art, the Los Angeles County Museum and the Nelson Gallery of Art, Kansas City, in the United States ; to the Musée Guimet, the Musée des Arts Decoratifs and the Musée Cernuschi, in Paris ; to the National Museum, Stockholm ; and to the Staatliche Museen, Berlin and the Museum für Ostasiatische Kunst, Cologne. In addition we have had great help from a number of museums in Great Britain and offer them our grateful thanks. We have had loans of ceramics from the Percival David Foundation of Chinese Art, the Museum of Eastern Art, Oxford, the City Art Gallery, Bristol and the Art Gallery and Museum, Glasgow, of lacquer from the Scottish National Museum, Edinburgh and of textiles and a number of other items from the Victoria and Albert Museum. Finally, we are grateful to the National Trust for loans from the Ascott Collection formed by Mr. Anthony de Rothschild and to the Mount Trust.

HARRY M. GARNER.

EXHIBITS

PAINTINGS

1. TAI CHIN (active 1430-1450). Handscroll. "Ten thousand li of the Yangtze". Ink and colours on paper. 13.5 in. by 38 ft. 5.5 in. Two seals of the artist; colophon by the Emperor Ch'ien Lung.
Cleveland Museum of Art

(Exhibited Cleveland, 1954, No. 41. The Catalogue gives a translation of the colophon).

2. HSIA CH'ANG (1388-1470). Handscroll. "Spring rain by the river Hsiang". Ink on paper. 17.7 in. by 20 ft. 6 in. Inscription by the artist dated 1455, and other calligraphies of the fifteenth century.
Staatliche Museen, Berlin

(Exhibited Cologne, 1953, No. 355. Venice, 1954, No. 794).

3. YAO SHOU (1423-1495). Hanging scroll. Bamboos and rocks. Ink and light blue colour on paper. 31 in. by 12.8 in.
Monsieur J.-P. Dubosc

(Catalogued in the *Lu yun lou shou hua chi*).

4. WU WEI (1459-1508). Four album leaves. River landscapes. Ink on paper. One leaf signed; all bear the artist's seal. 14.7 in. by 25 in. (approx.).
National Museum, Stockholm

(O. Sirén, Katalog, 1943, Nos. 50-53).

5. CHU TUAN (early sixteenth century). Hanging scroll. River landscape with fishermen. Ink and light colours on silk. 5 ft. 5.7 in by 3 ft. 6 in.
National Museum, Stockholm

(O. Sirén, Katalog, 1943, No. 58).

6. SHÊN CHOU (1427-1509). Handscroll. River landscape. Ink on paper. With an inscription signed and dated 1501. 11.75 in. by 12 ft. 8.6 in.
Dr Franco Vannotti

(Catalogued in the *Ku yüan tsui lu*).

7. WÊN CHÊNG-MING (1470-1559). Hanging scroll. "Viewing the waterfall". Ink and colour on paper. With an inscription dated 1531, and two seals of the artist; five seals of Emperor Ch'ien Lung. 21.4 in. by 9.6 in. *Los Angeles County Museum*

(Exhibited Cleveland, 1954, No. 54).

8. WÊN CHÊNG-MING. Hanging scroll. "The farewell". Ink and light colours on paper. With an inscription signed and dated 1531. 20.6 in. by 16.1 in.
Dr Franco Vannotti

(Exhibited Venice, 1954, No. 803).

9. WÊN CHÊNG-MING. Fan. River landscape with scholar's pavilion. Ink on gold paper. Signed and dated 1529.
Mrs C. G. Seligman

10. WÊN CHÊNG-MING. Fan. Two scholars by a waterfall. Ink and colours on gold paper. Signed and dated 1532.
Dr Franco Vannotti

11. CHOU CH'ÊN (active 1500-1535). Fan. Travellers on a mountain pass. Ink on gold-flecked paper. Signed.
Victoria and Albert Museum

12. CHOU CH'ÊN. Fan. Artist with a servant preparing tea. Ink and colours on gold-flecked paper. *Dr Franco Vannotti*

13. T'ANG YIN (1470-1523). Handscroll. "Rustic abode in the western mountains". Ink and light colours on paper. Signed inscription by the artist. Poem and seals of the Emperor Ch'ien Lung. 11.9 in. by 4 ft. 9.6 in. *Mrs C. G. Seligman*

(Exhibited Venice, 1954, No. 812).

14. T'ANG YIN. Handscroll. "Preparing tea". Ink and light colours on paper. Signed and dated 1521. Seals of Hsiang Yüan-pien and Emperor Ch'ien Lung. 11.9 in. by 4 ft.
National Museum, Stockholm

15. T'ANG YIN. Fan. Pavilion in the mountains. Ink and colours on paper. Signed. Three seals of Emperor Ch'ien Lung.
Museum für Ostasiatische Kunst, Köln
(Exhibited Cologne, No. 3).

16. CH'IU YING (first half of sixteenth century). Hanging scroll. Pavilion overlooking a lake. Ink and light colours on paper. Signature and seals of the artist. 35.0 in. by 14.6 in.
Museum of Fine Arts, Boston

17. CH'IU YING. Fan. Boating on the lake. Ink on paper. Signed, with one seal of the artist. Mounted on carved spotted bamboo sticks. *Sir Percival and Lady David*

18. CH'IU YING. Fan. Scholar in pavilion: a distant boy playing the flute. Ink and colours on engraved gold paper. Signed.
Monsieur J.-P. Dubosc

19. CH'ÊN SHUN (1483-1544). Handscroll. Flowers. Ink on paper. Signed and dated 1544. Prefatory characters by Wang Shih-min (1592-1680). (*From the A. Breuer collection*). 11.9 *in. by* 4 *ft.* 4.0 *in.*
Mrs C. G. Seligman

20. CH'ÊN SHUN. Fan. A pair of swallows among flowering branches and bamboos. Ink and colours on gold paper. Signature followed by one seal. Inscription by the Ming painter Wang Fêng-yüan.
Monsieur J.-P. Dubosc

21. HSIEH SHIH-CH'ÊN (1487-1559). Fan. Travellers in the snow. Ink on gold paper. Signed.
Dr Franco Vannotti
(Exhibited Venice, 1954, No. 820).

22. LU CHIH (1496-1576). Handscroll. Rocky landscape. Ink and colours on paper. Inscription signed and dated 1549. Colophon by Tung Ch'i-ch'ang, 1632. 9.5 in. by 44.7 in.
Nelson Gallery of Art, Kansas City
(Exhibited Cleveland, 1954, No. 60).

23. LU CHIH. Fan. Plaintain lily. Ink and colours on gold paper. Inscribed with a poem, with signature and one seal of the artist. *Mrs C. G. Seligman*

24. LU CHIH. Fan. Pavilion in a river gorge. Ink and colours on gold paper. Signature and seal of the painter. Dated 1540.
Dr Franco Vannotti

25. CH'IEN KU (1508-1579-). Fan. Island temple in the river. Ink and light colours on gold-flecked paper. Signed and dated 1578. *Dr Franco Vannotti*

26. TU TA-SHOU (mid-sixteenth century). Hanging scroll. Orchids. Ink on paper. Inscribed with a poem signed by the artist and dated 1558. 2 ft. 5.1 in. by 1ft. 2.1 in.
Musée Guimet, Paris

27. CHIANG CH'IEN (-1560-1610-). Fan. Landscape with pines. Ink on gold paper. Signed and dated 1610. *Dr Franco Vannotti*

28. HSÜ WEI (1521-1593). Hanging scroll. Banana leaves. Ink on paper. Signed inscription by the artist. 3 ft. 1.0 in. by 2 ft. 4.0 in. *Musée Guimet, Paris*

29. HSÜ WEI. Hanging scroll. "Four friends on a branch". Ink and faint colour on paper. Signed and dated 1570. 24.7 in. by 11.8 in. *Dr Franco Vannotti*
(Exhibited Venice, 1954, No. 827).

30. SUNG HSÜ (1525-1605-). Fan. The "Dragon" Falls, Lung-chiu, Southern Chekiang. Ink and light colour on gold-flecked paper. Signed.
Museum für Ostasiatische Kunst, Köln
(Exhibited Cologne, No. 19).

31. HSIANG YÜAN-PIEN (1525-1602-). Fan. Plum and bamboo. Ink on gold paper. Signed inscription. Three seals of Emperor Ch'ien Lung.
Museum für Ostasiatische Kunst, Köln

32. SUN K'O-HUNG (1532-1610). Fan. *Wu-t'ung* bird in a *Wu-t'ung* tree. Ink and light colour on gold-flecked paper. Signed.
Museum für Ostasiatische Kunst, Köln
(Exhibited Cologne, No. 25).

33. CHANG FU (1546-1631-). Fan. Landscape. Ink and colours on gold paper. Signed and dated 1630. *Dr Franco Vannotti*

34. LI SHIH-TA (-1591-1620-). Fan. Landscape with figures. Ink and light colours on gold-flecked paper. Signed.
Museum für Ostasiatische Kunst, Köln

35. HSIANG TE-HSIN (-1601-1605-). Fan. Autumn landscape. Ink on gold-flecked paper. Inscription signed and dated 1605.
Museum für Ostasiatische Kunst, Köln

36. CH'ÊN CHIA-YEN (1539-1625-). Fan. Birds on a rock by a plum branch. Ink on gold paper. Signed and dated 1579, with one seal of the artist. *Mrs C. G. Seligman*

37. TING YÜN-P'ÊNG (-1580-1625-). Fan. Landscape. Ink and colours on gold paper. Signed and dated 1591. *Dr Franco Vannotti*

(Exhibited Venice, 1954, No. 841).

38. TING YÜN-P'ÊNG. Fan. Landscape with figures. Ink on paper. Signed and dated 1616. *Monsieur J.-P. Dubosc*

39. TING YÜN-P'ÊNG. Fan. A Buddhist Lo-han. Ink and colours on gold paper. Seal of the artist. *Monsieur J.-P. Dubosc*

40. TUNG CH'I-CH'ANG (1555-1636). Hanging scroll. Landscape in the style of Chang Sêng-yu (sixth century). Ink and colour on satin. Signed inscription with two seals of the artist. 30 in. by 13.3 in. *Mrs C. G. Seligman*

(Exhibited Cleveland, 1954, No. 68).

41. TUNG CH'I-CH'ANG. Eight album leaves. Ink and colours on paper. Accompanied by calligraphies signed and dated 1601. 16.9 in. by 12.9 in. *Dr Franco Vannotti*

(Exhibited Venice, 1954, No. 830).

42. CHAO TSO (-1611-1629-). Hanging scroll. Autumn morning. Ink and light colours on paper. Signed and dated 1615, with two seals of the artist. 6 ft. 11 in. by 3 ft. 1 in. *National Museum, Stockholm*

(O. Sirén, Katalog, 1943, No. 62).

43. CH'ÊNG CHIA-SUI (1565-1643). Fan. Landscape. Ink and colours on gold paper. Signed Meng-yang. *Musée Guimet, Paris*

(Exhibited Venice, 1954, No. 834).

44. CH'ÊNG CHIA-SUI. Fan. Mountain landscape. Ink on gold paper. *Dr Franco Vannotti*

45. LI LIU-FANG (1575-1629). Hanging scroll. Landscape. Ink on paper. Signed. 2 ft. 9.3 in. by 1 ft. 5.5 in. *Musée Guimet, Paris*

(*Pao hui tsi*, Plate VI).

46. LI LIU-FANG. Fan. Landscape. Ink on gold paper. Signed and dated 1625. *Musée Guimet, Paris*

47. KU CHÊNG-I (active c. 1580). Fan. Landscape. Ink and light colours on gold paper. With signature and one seal of the artist. *Mrs C. G. Seligman*

48. LAN YING (1578-1657-). Fan. Landscape in the style of Mi Fei (11th-12th century). Signature and two seals of the artist. *Dr Franco Vannotti*

49. CHANG HUNG (1580-1660). Fan. Landscape after Wang Mêng (14th century). Ink on gold paper. Signed and dated 1628. *Dr Franco Vannotti*

50. CHANG HUNG. Fan. Landscape. Ink and colour on gold paper. Signed and dated 1635. *Dr Franco Vannotti*

51. HSIANG SHÊNG-MO (1593-1658). Hanging scroll. Bunch of flowers. Ink on paper. With signature and one seal of the artist. 25.1 in. by 13.4 in. *Sir Harry and Lady Garner*

52. HSIANG SHÊNG-MO. Hanging scroll. Bamboos. Inscription and two seals of the artist. 15.5 in. by 9.0 in. *Dr Franco Vannotti*

53. HSIANG SHÊNG-MO. Album leaf. Landscape "in the style of Wu Chên" (1280-1354). Ink on gold paper. Signed. 11.2 in. by 11.9 in. *Monsieur J.-P. Dubosc*

54. CH'ÊN HUNG-SHOU (1599-1652). Two leaves from an album of eight. Landscapes and figures. Ink and colours on paper. Calligraphies by the artist. With signature and seal of the artist. 13.1 in. by 10.7 in. *Monsieur J.-P. Dubosc*

(Exhibited Venice, 1954, No. 831).

55. SHAO MI (active c. 1637). Two leaves from an album of ten leaves. Landscapes. Ink and colours on paper. Each leaf signed and the last dated 1638. 16.9 in. by 11.4 in. *Monsieur J.-P. Dubosc*

56. SHAO MI. Fan. Landscape. Ink on gold paper. Signed and dated 1631. *Dr Franco Vannotti*

57. CHANG YÜAN-CHÜ (early 17th century). Fan. Scene on the road to Szechwan. Ink on gold paper. Signed and dated 1627, with one seal. *Mrs C. G. Seligman*

58. CH'ÊNG LIANG-HAO (early 17th century). Album leaf. Landscape. Ink and colours on paper. 10 in. by 11.3 in.
Musée Guimet, Paris

CALLIGRAPHY

59. WÊN CHÊNG-MING. Fan. Gold-flecked paper. *Monsieur J.-P. Dubosc*

60. WANG AO (1450-1514). Fan.
Monsieur J.-P. Dubosc
(Exhibited Venice, 1954, No. 802).

61. SHÊN CHOU. Fan. Dated 1493.
Monsieur J.-P. Dubosc

62. HSÜ LIN (-1510-). Fan. Poem on gold-flecked ground. Signed.
Monsieur J.-P. Dubosc

63. SHÊN TU (1357-1434). Letter. 13.2 in. by 10.2 in. *Monsieur J.-P. Dubosc* (*Yu Chih San Hsi T'ang Shih Chu Pao Chi ja tieh*, Vol. 27).

PRINTED BOOKS

64. CH'ÊNG SHIH MO YÜAN. Book of designs impressed on ink-cakes, illustrated by Ting Yün-p'êng and other artists in colour woodcuts. 1605 or earlier.
Percival David Foundation
(Exhibited Venice, 1954, No. 889).

65. Fragment of a Buddhist Sutra. Suvarnaprabhâsa-sûtra (Nanjio 127), translated by Dharmaraksha (394-433). Printed in Peking during the reign of Yung Lo (1419). On white paper (*mien-chih*).
Monsieur J.-P. Dubosc
(Bibl.: *Cat. d'une Exposition d'Ouvrages Illustrés de la dynastie Ming.* Centre franco-chinois d'études sinologiques, Peking 1944, No. 104).

66. *Wu-tang-shan Hsüan-tien-shang-ti ch'üi hsün*, one volume. Taoist text. Anonymous author. Published in 1444. Printed on white paper (*mien-chih*).
Monsieur J.-P. Dubosc
(Bibl.: *loc. cit*, No. 113).

67. *Kuan shih yin p'u sa chin chu nan chou*, in one volume. Buddhist text. Anonymous author. Printed in 1586 on white paper (*mien-chih*). (Apochryphal work).
Monsieur J.-P. Dubosc
(Bibl.: *loc. cit*, No. 125).

INK-CAKES

68. Oval black ink-cake, decorated in relief with dragons and clouds, surrounding the incised charactern *kuo-pao* (national treasure). On the reverse, the Hsüan-tê mark set between clouds showing traces of silver. Length 6.5 in.
Mr H. R. N. Norton

69. Circular red ink-cake decorated in relief with a design of Shou Lao, the God of longevity, seated under a pine tree with an attendant and a stork. An excavated piece. Diameter 4.0 in. *Sir Percival and Lady David*

70. Circular black ink-cake decorated with a relief design of five pine trees, and on the reverse with an inscription " The ink-cake of the soot of the blue-green pine ", followed by the date of 1576 and the seal of Chêng Yu-po. On the rim, the inscription " Treasured in the collection of the Hsüan-ho Palace ". Diameter 5.2 in.
Sir Percival and Lady David

71. Circular ink-cake, decorated with a design of the " hundred birds ". On the reverse, an inscription giving the name of the maker, Ch'êng Chung-fang and the date, the first year of T'ien-ch'i (1621). Diameter 5.3 in. *H.M. The King of Sweden*

TEXTILES

72. Damask fragment. Palmettes, each surmounted by one form of the *shou* (longevity) character and enclosing another. Part of a garment from a burying ground at El Azam, near Asyut, Upper Egypt. Twill damask. 13th-14th century. 13.0 in. by 9.5 in. *Victoria and Albert Museum*

73. Embroidered picture. One of a set showing the eight Taoist immortals. Chung-li Ch'uan, Lu Tung-pin and Ho Hsien-ku under a pine tree. Embroidered in silks on satin, chiefly in stem, satin, and long and short stitches. 16th century. 13.5 in. by 14.5 in.
Victoria and Albert Museum

74. Embroidered picture, from the same set as No. 72. Chang Kuo mounted on his mule. Embroidered in silks on satin, chiefly in stem, satin and long and short stitches. 16th century. 10.0 in. by 14.0 in.
Victoria and Albert Museum

1 (*detail*)

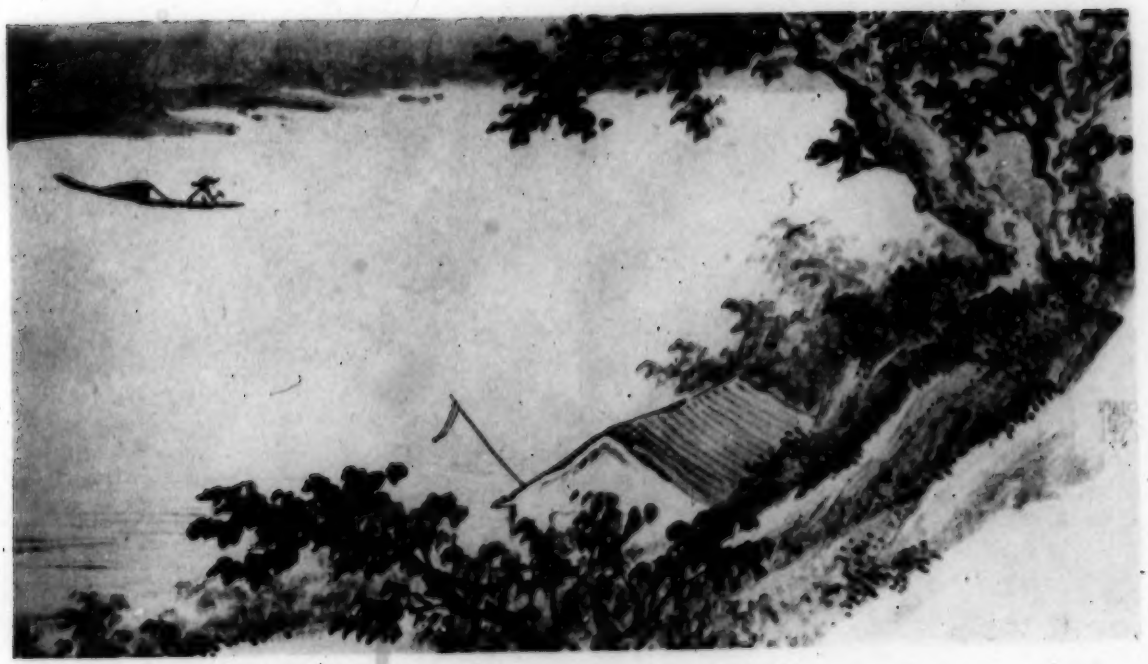

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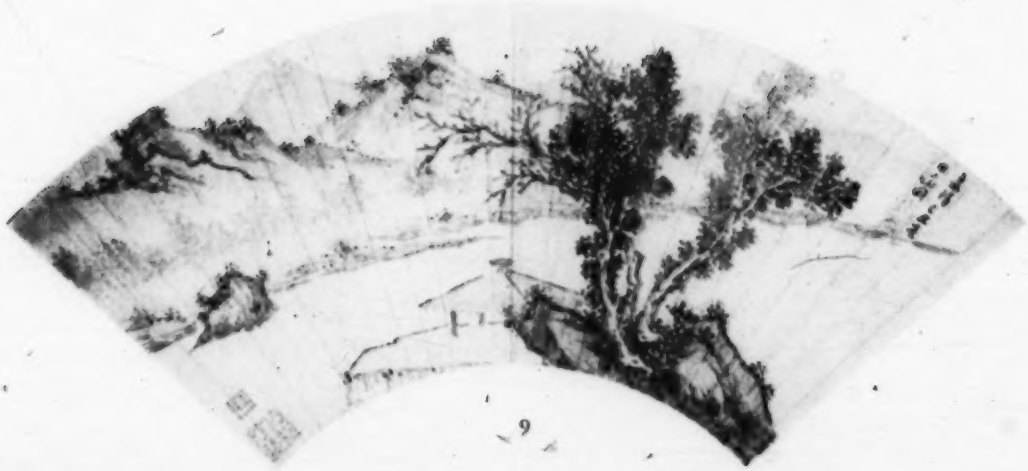
PLATE 2

6 (*detail*)

22 (*detail*)

PLATE 4



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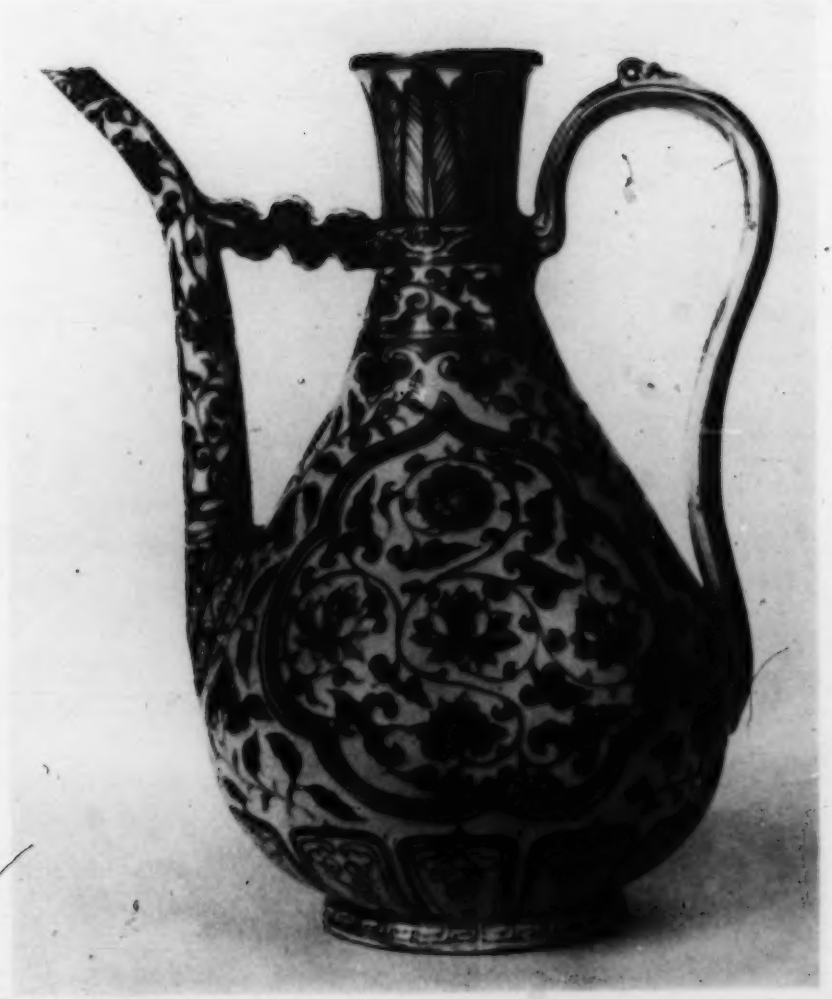

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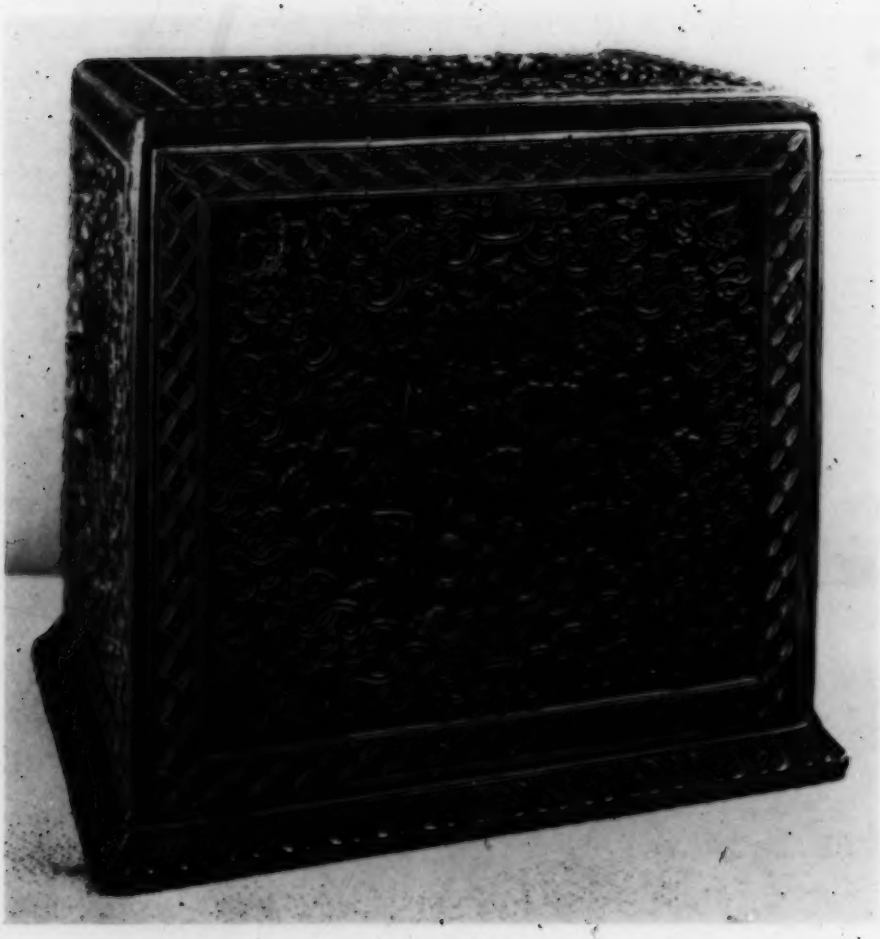

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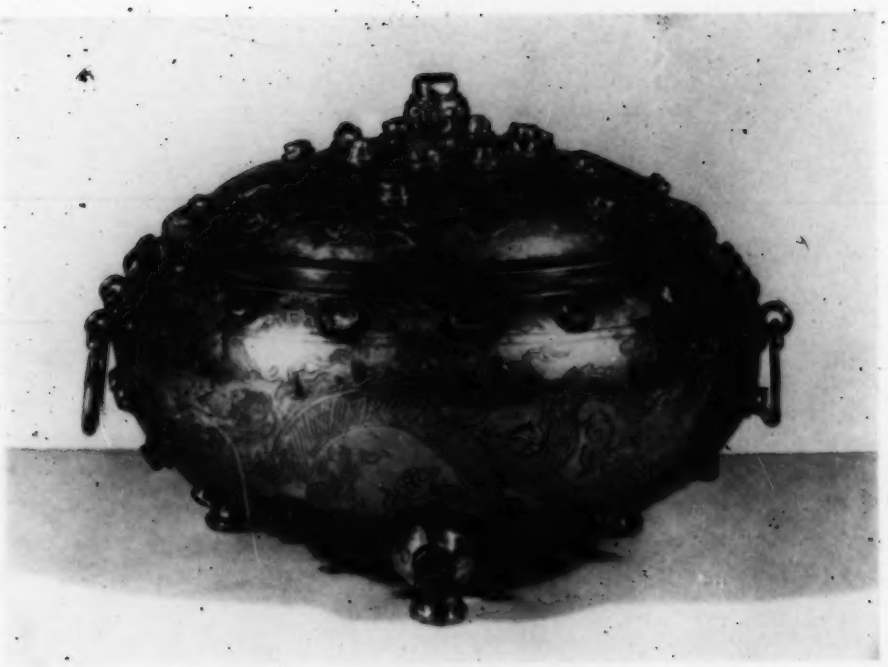

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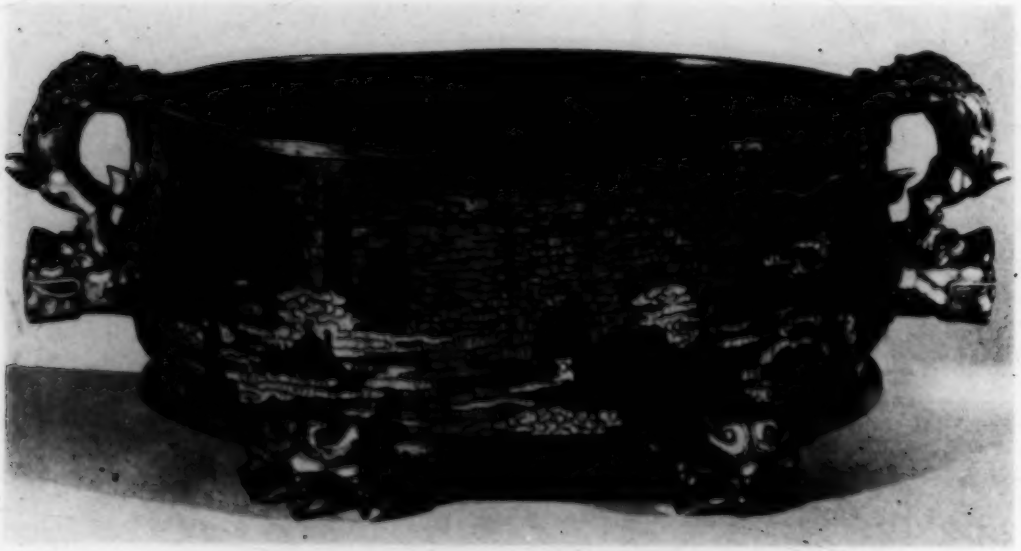

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PLATE 12

75. *K'o-ssŭ* picture. Narcissi, fungus and rocks. Tapestry-woven in silk, with some gold thread. 16th century. 17.2 in. by 11.2 in.
Victoria and Albert Museum

76. *K'o-ssŭ* picture. Peony and rock. Tapestry-woven in silk, with some gold thread. 16th century. 17.2 in. by 11.0 in.
Victoria and Albert Museum

77. *K'o-ssŭ* panel. Perhaps part of a hanging or cover. Two mandarin ducks amidst lotus plants. Tapestry-woven in silk, with gold thread used as a ground to the principal scene. 16th century. 23.1 in. by 15.4 in.
Victoria and Albert Museum

78. Silk damask panel. Woven in blue and buff with floral scroll pattern. 16th century. 17.0 in. by 13.6 in.
Victoria and Albert Museum

79. Length of woven silk. Lotus scroll pattern. Diaper with twill ground and four pattern wefts (bound in twill), the gold being gilt paper strips. 16th century. 5 ft. 9 in. by 30.2 in. *Victoria and Albert Museum*

80. *Sutra* cover. Cranes flying amid clouds. Figured silk gauze with pattern in 3/1 weft-faced twill, brocaded with gilt-paper strips and silk wefts. 16th century. 14.2 in. by 5.0 in. *Victoria and Albert Museum*

81. *Sutra* cover. Immortals amid floral sprays and clouds, above waves and rocks. Tabby diaper with gilt paper strips and brocaded silk wefts. 16th century. 14.0 in. by 5.0 in.
Victoria and Albert Museum

82. Embroidered hanging picture. Ducks, lotus flowers and willow. Embroidered in silk on satin in stem and satin stitches. 4 ft. 11 in. by 1 ft. 5 in. 16th century.
Victoria and Albert Museum

83. *K'o-ssŭ* panel. Probably from a hanging or cover. Lotus flower and leaf scrolls. Tapestry-woven in silk, with some gilt thread. 16th century. 2 ft. 2.2 in. by 1 ft. 7.5 in. *Victoria and Albert Museum*

84. *K'o-ssŭ* panel. Two phoenixes, tree and rock. Tapestry-woven in silk, with some gilt thread. 16th century. 1 ft. 1.0 in. by 2 ft. 6.0 in. *Lord Cunliffe*

85. *K'o-ssŭ* panel, of circular form. Five-clawed dragon in clouds and above rocks and waves. Above the dragon's head the character *wan*, expressing the wish of "ten thousand" years of life. Tapestry woven with peacock feathers and silk. 16th century. Diameter 14.4 in.
Sir Percival and Lady David

86. *K'o-ssŭ* panel. Phoenix amid lotus flowers. Tapestry-woven, on a ground of gilt thread. 16th century. 3.4 in. by 12.2 in.
Sir Harry and Lady Garner

CERAMICS

MONOCHROME

87. Bowl, with faintly blue-tinted glaze. Decorated inside with a moulded relief of two flying geese, separated by clouds, and a running scroll border. The inscription *shou, fu* (long life, happiness) on opposite sides moulded in relief. Outside, "combed" decoration incised; lotus panels round the foot, running scroll round the lip. Diameter 8.0 in. Early fourteenth century.
Sir Alan and Lady Barlow

88. Dish, with foliated edge and flattened rim, with incised designs under a bluish-white glaze. In the centre, fruiting vines, surrounded by flowering and fruiting sprays. Fungus sprays on the rim. A petal border underneath. Early fifteenth century. Diameter 7.9 in. *Dr Carl Kempe*

89. Dish, with greenish-white glaze, decorated in slip with phoenixes and flowers round the curved edge. The four characters *Yung-lo nien chih* are incised in archaic script in the centre surrounded by three cloud scrolls. Yung-lo period. Diameter 5.6 in. *Percival David Foundation*

90. Bowl, with slightly rounded sides and small base, with incised designs under a white glaze. Inside a bunch of lichees surrounded by a band of petals, with a wave border inside the rim. Outside, foliate designs with a fret border round the rim. Early fifteenth century. Diameter 8.2 in.
Mr and Mrs R. E. Luff

91. Dish, with bluish-white glaze, decorated in slip with phoenixes among clouds round the sides and in the centre. The four characters *T'ien-shun nien tsao* are incised under the glaze inside the dish. T'ien-shun period (1457-1464). Diameter 8.3 in. *Percival David Foundation*

92. Bowl, with everted rim, covered with a warm white glaze. Ch'êng-hua mark and period. Diameter 8.0 in. *Dr Carl Kempe*

93. Bowl, with everted rim, covered with a white glaze, slightly brownish near the rim. Hung-chih mark and period. Diameter 8.0 in. *Mr R. F. A. Riesco*

94. Bowl, with everted rim, the sides pierced with a quatre-foil diaper band between five panels on which are in biscuit relief Shou Lao and the eight Immortals in pairs. The lip and base with floral scrolls in slip. Late sixteenth century. Diameter 3.5 in. *Mrs Leopold Dreyfus*

95. White figure of Bodhidharma crossing the Yangstze on a reed. *Tê-hua* ware (Fukien province). Seventeenth century. Height 16.4 in. *Mr and Mrs R. H. R. Palmer*

96. White figure of Kuan-yin, seated, holding a scroll in her right hand. Her left hand rests on her raised left knee. *Tê-hua* ware (Fukien province). Seventeenth century. Height 8.5 in. *Sir Alan and Lady Barlow*

97. White figure of a Buddha, standing, the right arm extended downwards, the left hand closed, on a lotus base. *Tê-hua* ware (Fukien province). Seventeenth century. Height 16.0 in.
The Mount Trust, by courtesy of Captain and Mrs V. Bulkeley-Johnson

98. White figure of Bodhidharma, seated in contemplation. Fukien ware. Seventeenth century. Height 9.1 in. *Dr Carl Kempe*

99. Dish, with two five-clawed dragons modelled in low relief round the sides and three cloud scrolls incised in the centre, covered with a copper-red glaze. Unglazed base. Fourteenth century. Diameter 7.5 in. *Mrs Walter Sedgwick*

100. Dish, with copper-red glaze. Early fifteenth century. Diameter 6.6 in. *Mr and Mrs R. H. R. Palmer*

101. Stem-cup with outcurved lip and hollow stem, covered with a bright copper-red glaze. Early fifteenth century. Height 4.2 in. *Victoria and Albert Museum*

102. Bowl, with outcurved lip, covered with a copper-red glaze. Incised mark of Hsüan-tê under the uncoloured glaze under the foot. Hsüan-tê period. Diameter 4.8 in. *Sir Alan and Lady Barlow*

103. Dish, with everted rim, covered with a copper-red glaze on the reverse of the sides. Plain white inside. Chêng-tê mark and period. Diameter 8.2 in. *Percival David Foundation*

104. Dish, covered with a yellow glaze. Ch'êng-hua mark and period. Diameter 8.5 in. *Mr and Mrs F. Brodie Lodge*

105. Bowl, with everted lip, covered with a pale yellow glaze. Hung-chih mark and period. Diameter 7.6 in. *Mr R. F. A. Riesco*

106. Dish, covered with a pale yellow glaze. Hung-chih mark and period. Diameter 8.5 in. *Dr Hugh Shire*

107. Table screen, decorated with cocks and plants in low relief, covered with a yellow glaze. Impressed seal of a Wan-li potter, *Hu yin tao-jên*. Height 9.2 in. *Percival David Foundation*

108. Dish, with *an hua* designs painted in white slip on white inside, turquoise glaze underneath. Hsüan-tê mark and period. Diameter 7.9 in. *Mr and Mrs R. H. R. Palmer*

109. Wine jar covered with crackled turquoise glaze and inscribed in relief "*Nei fu kung yung*" (for general use in the Inner Palace). Fifteenth century. Height 13.0 in. *Percival David Foundation*

110. Bowl, with rounded sides, decorated outside with green enamel and traces of gilding. Landscape scene with figures in underglaze blue inside. On the base is an inscription in underglaze blue which bears a date corresponding to 1565. Diameter 8.6 in. *Percival David Foundation*

111. Bowl, with rounded sides, decorated outside with gilt scrolls on a green enamel ground. Plain white inside. On the base is written the mark *fu kuei chia ch'i* (fine vessel for the rich and honourable). Sixteenth century. Diameter 4.8 in. *Percival David Foundation*

112. Dish, with a design of dragons in clouds in slip decoration round the sides and three cloud scrolls incised in the centre, covered with a blue glaze. Unglazed base. Fourteenth century. Diameter 5.6 in.
Mrs Walter Sedgwick

113. Heavily built bowl (dice bowl), covered on the outside with a mottled purplish-blue glaze. The interior glazed white and bearing the Hsüan-tê mark. Hsüan-tê period. Diameter 9.9 in.
Percival David Foundation

BLUE AND WHITE

114. Stem bowl with rounded bowl and spreading foot, decorated on the bowl with a lotus scroll, with a petal border below and a scroll border above. Double rings on the stem. Inside, a pair of ducks swimming among lotus and other water-plants. Fourteenth century. Height 6.5 in.
Museum of Eastern Art, Oxford

115. Vase of *mei p'ing* form, decorated with a broad band of peony scrolls, above a narrow scroll border and a band of petal-shaped panels enclosing pendant lotus. Above, a lotus scroll border and a band of petal-shaped panels enclosing emblems. Fourteenth century. Height 16.5 in.
Sir Harry and Lady Garner

116. Vase of *kuan* form, decorated with a broad band of peony scrolls, above a narrow scroll border and a band of petal-shaped panels. A flower scroll border round the shoulder and a narrow flower scroll border round the neck. Fourteenth century. Height 11.0 in. *Mr C. MacKechnie Jarvis*

117. Dish of saucer shape, with unglazed base, decorated with the "three friends"—pine, bamboo and plum—in the centre, surrounded by a flower scroll and a narrow wave border. Underneath, the flower scroll is repeated with scroll and fret borders. Early fifteenth century. Diameter 12.5 in.
Lord Cunliffe

118. Dish, with flattened foliated rim and unglazed base, decorated with a fruiting vine branch in the centre, surrounded by twelve flower sprays, with a flower scroll round the rim. The twelve sprays are repeated underneath. Early fifteenth century. Diameter 17.0 in.
Mrs Walter Sedgwick

119. Dish of saucer shape with unglazed base, decorated with a bunch of lotus and other water-plants in the centre, tied with a ribbon, surrounded by a flower scroll and a narrow wave border. The flower scroll is repeated underneath with scroll and fret borders. Early fifteenth century. Diameter 16.0 in. *Mrs Leopold Dreyfus*

120. Flask with flattened globular body and slender neck slightly expanding at the lip, decorated with three-clawed dragons and clouds. On the neck are floral scrolls. Early fifteenth century. Height 17.5 in.
Mrs Alfred Clark

121. Flask of "full moon" form, decorated on the body with fruiting boughs of lichee, with crested waves above and below. Early fifteenth century. Height 9.7 in.
Mrs Alfred Clark

122. Dish, decorated with a fruiting spray of pomegranate surrounded by sprays of fruit and flowers. Underneath, a stylised lotus border and the Hsüan-tê mark under the rim. The base unglazed. Hsüan-tê period. Diameter 18.0 in.
Sir Percival and Lady David

123. Bowl with flat base and steep sides expanding at the lip, fitted with a cover, decorated outside with two five-clawed dragons in clouds on both bowl and cover. Petal border above the foot rim. The insides are plain except that each bears the mark of Hsüan-tê. Hsüan-tê period. Diameter 6.7 in. *Mr and Mrs R. H. R. Palmer*

124. Bowl of oval shape with steep sides on four bracket feet (narcissus bowl), decorated on the sides, inside and out, with a lotus scroll supporting the eight Buddhist emblems. Hsüan-tê mark and period. Length 8.9 in.
Mr and Mrs F. Brodie Lodge

125. Shallow bowl with sexfoil rim, decorated outside with twelve flowering and fruiting sprays. Inside, a central pomegranate spray surrounded by six flower sprays with a border of twelve small sprays inside the rim. Hsüan-tê mark and period. Diameter 8.7 in. *Wing-Cdr John Scott-Taggart*

126. Vase of *kuan* form, decorated round the body with lotus scrolls bordered with bands of petals above and below. Round the neck a band of leaf scroll. Hsüan-tê mark and period. Height 14.0 in.
Sir Harry and Lady Garner

127. Blue-ground dish with decoration in white slip, lightly incised. In the centre a flowering branch, surrounded by four fruiting branches. Underneath, four lotus sprays. Mark of Hsüan-tê under the rim, and of the period. Base unglazed. Diameter 11.5 in. *Mrs Walter Sedgwick*

128. Deep bowl, decorated outside in white on a blue ground with fishes swimming among a variety of water plants, the inside with a similarly decorated panel. Hsüan-tê mark and period. Height 4.0 in. *Sir Percival and Lady David*

129. Bowl with slightly everted lip, decorated outside with two five-clawed dragons in clouds, above a petal border. Inside the rim a narrow scroll border. Ch'êng-hua mark and period. Diameter 8.4 in. *Percival David Foundation*

130. Dish, decorated inside with a central panel containing two phoenixes in lotus scrolls with a plain border. Underneath, two phoenixes in lotus scrolls. Ch'êng-hua mark and period. Diameter 7.2 in. *Sir Harry and Lady Garner*

131. Bowl, decorated outside with three sprays of melon vines. Ch'êng-hua mark and period. Diameter 6.1 in. *Mr and Mrs R. H. R. Palmer*

132. Bowl, decorated inside and out with a scroll of flowers which may be hibiscus, with a flower whorl in the centre. Ch'êng-hua mark and period. Diameter 5.8 in. *Mr and Mrs R. E. Luff*

133. Dish, decorated inside with a central flower spray, surrounded by four flowering and fruiting sprays. Underneath, four lotus sprays. Ch'êng-hua mark and period. Diameter 11.7 in. *Mr and Mrs R. H. R. Palmer*

134. Stem cup, decorated outside with the Eight Precious Objects above a formal border. Ch'êng-hua mark inside the foot. Ch'êng-hua period. Height 3.1 in. *Sir Percival and Lady David*

135. Vase, with elephant-head side handles, decorated with lotus scrolls, above a border of waves and rocks. Lotus panels and a fern-frond border above. A long inscription round the lip bears the date corresponding to 1496. Height 24.5 in. *Percival David Foundation*

136. Dish, decorated inside with a dragon in clouds and a narrow wave border round the rim. Underneath, two dragons in clouds. Hung-chih mark and period. Diameter 8.5 in. *Mrs Walter Sedgwick*

137. Bowl with everted lip, decorated outside with five-clawed dragons in lotus scrolls. Inside, a central panel with a similar dragon, surrounded by a scroll with two further dragons. Chêng-tê mark and period. Diameter 9.2 in. *Mr R. F. A. Riesco*

138. Table screen, decorated with a medallion containing an Arabic inscription consisting of verses from the Koran, surrounded by lotus scrolls. Chêng-tê mark and period. Height 17.7 in. *Percival David Foundation*

139. Jar of *kuan* shape and cover, decorated with children at play in a garden. Round the base a border of petal panels and on the shoulder panels of fruiting branches on a swastika fret ground. The cover with fruiting branches, clouds and petal borders. Chia-ching mark and period. Height 18.0 in. *Mrs Alfred Clark*

140. Jar of *kuan* shape, decorated with figures in a landscape. Below, a border of petals and above, a floral scroll. Round the neck, in a brocade border, is an inscription reading "A hundred pots of delicious wine for official use". Mark corresponding to the year 1561. Height 12.2 in. *Mr R. F. A. Riesco*

141. Dish, decorated inside with a central panel containing a *shou* character and a floral and fungus scroll border. Underneath, a five-clawed dragon, a male and a female phoenix and a stork. Chia-ching mark and period. Diameter 5.0 in. *Mr J. F. Woodthorpe*

142. Globular jar, decorated with circular panels each containing two phoenixes amid lotus scrolls, the panels surrounded by flower sprays. Above and below are bands of five-clawed dragons, and there are stylised clouds round the neck. Lung-ch'ing mark and period. Height 17.0 in. *City Art Gallery, Bristol*

143. Circular box and cover, decorated with panels of dragons and fungus scrolls, with clouds on the borders. Lung-ch'ing mark and period. Diameter 12.9 in. *Mr K. R. Malcolm*

144. Wine ewer with lid, decorated with five-clawed dragons and phoenixes. Wan-li mark and period. Height 8.5 in.
Mr R. F. A. Riesco

145. Incense burner, with bulbous body and slightly contracted mouth, decorated with a narrow band of floral scroll below the rim and a narrow band of *ju-i* head decoration round the foot. Bearing the date corresponding to 1612. Diameter 3.6 in.
Mr R. F. A. Riesco

146. Bowl, convex-sided with everted rim, decorated outside with a landscape and inside with a central panel of a river scene. Mark, *t'ai ko chia ch'i* (elegant vessel for the president). Second half of the sixteenth century. Diameter 5.7 in. *Mr Arthur Lane*

147. Dish, with flattened rim and wavy edge, decorated with two gazelles and a flying bird in a stylised landscape; panelled border with a spray of berries and a moth alternating. Underneath, two birds on branches, with panels of flowers and symbols on the rim. Second half of the sixteenth century. Diameter 7.7 in.
Victoria and Albert Museum

148. Cylindrical brush washer, decorated with demons and monsters struggling in a whirlpool. On the river bank, a high official, possibly Shi Kuan, ruler of the watery elements, and attendants. Mid-seventeenth century. Height 8.5 in.
Mr Gerald Reitlinger

149. Beaker, with flared mouth, decorated with personages arriving for an audience at a palace. Poem of thirty characters and the inscription " written in the first month of Spring of the *Chi Mao* year " (1640). Height 18.2 in. *Mr Gerald Reitlinger*

RED AND WHITE

(SOME IN COMBINATION WITH UNDERGLAZE BLUE)

150. Pear-shaped ewer, with long spout connected to the neck of the ewer by a strap, and a long loop handle; decorated in underglaze copper-red with two ogival panels containing a stylised flower scroll surrounded by sprays of flowering plants; a band of petals and a fret border round the foot, scroll borders and fern fronds round the neck. Scrolls on handle and spout. Late fourteenth century. Height 12.7 in.
Glasgow Art Gallery and Museum

151. Ewer, similar in shape to No. 150, decorated in copper-red round the body with plantains and rocks and round the foot with petal panels. Fern fronds round the neck and floral sprays on the handle and spout. Late fourteenth century. Height 13.0 in.
Mr and Mrs R. H. R. Palmer

152. Ewer, of *kendi* shape, with globular body, short tapering spout and short cylindrical neck with mushroom knop, decorated round the body in copper-red with peonies, plum and bamboo. Petal border round the base and a *ju-i* lappet border round the shoulder. Scrolls on spout and neck. Circa 1400. Height 6.0 in.
Mrs Leopold Dreyfus

153. Ewer, similar to No. 152 in shape, decorated on the body in copper-red with peony plants between petal borders. Scroll borders round spout and neck. Circa 1400. Height 5.7 in. *Sir Harry and Lady Garner*

154. Dish with raised centre and flanged foliated rim (cup holder), decorated in copper-red with a central flower, surrounded in turn by a narrow petal border, chrysanthemum scroll, lotus sprays and a classic scroll border. Underneath, a petal border. Unglazed base. Fourteenth century. Diameter 7.9 in.
H.M. the King of Sweden

155. Bowl, decorated in copper-red inside and out with flower scrolls between fret borders. Fourteenth century. Diameter 8.0 in. *Mrs Otto Harriman*

156. Bowl, with upright sides expanding at the lip and sharply recessed above the base, decorated in copper-red and blue under the glaze. On the sides are two red five-clawed dragons in blue clouds, and below a band of crested waves in blue. Plain inside except for the Hsüan-tê mark. Hsüan-tê period. Diameter 6.7 in.
Percival David Foundation

157. Stem-cup, decorated with five-clawed dragons in copper-red in a ground of blue crested waves. Two dragons under a white glaze inside. Fifteenth century. Diameter 6.0 in. *Percival David Foundation*

158. Bowl, decorated in copper-red with four fishes. Chêng-tê mark and period. Diameter 6.6 in. *Percival David Foundation*

159. Stem-cup, decorated in copper-red with three fruits on the outside. Inside, five-clawed dragons incised under the glaze. Wan-li mark in blue in the centre. Wan-li period. Diameter 4.7 in.
Museum of Eastern Art, Oxford

POLYCHROME

160. Vase of *mei p'ing* form. Porcelain, with "cloisonné" design outlined in applied threads and filled in with coloured glazes; some details incised. The subject is lotus and other water plants, with waves beneath and tassel ornament above, in turquoise, white and yellow-brown on a deep blue ground. Circa 1500. Height 14.7 in. *Mrs Alfred Clark*

161. Vase of *mei p'ing* form, consisting of an inner container and an outer reticulated wall. The ornament is modelled in low relief. Round the sides are a sage with attendant in a landscape with pines, bamboos, rocks and clouds. On the shoulder is a peony scroll, and above the base a petal border. The designs are glazed aubergine, yellow and deep blue on a turquoise ground. Circa 1500. Height 14.0 in. *Mrs Alfred Clark*

162. Wine-jar of *kuan* form, with domed cover. Porcelain, with cloisonné designs, with some incised details. Deep violet-blue ground, details in turquoise and yellow-brown; some parts left unglazed. Round the sides, a landscape and pavilion, with a sage, to whom approach armed horsemen and attendants. Lotus panels round base and *ju-i* lappets enclosing lotus flowers on shoulder; clouds on neck. Circa 1500. Height 19.0 in.
National Trust, Ascott Collection

163. Bowl-shaped flower pot on attached stand. Porcelain, with cloisonné designs filled in with turquoise, aubergine and white glazes on a deep blue ground. Frieze of water-plants and waves round sides, fret border at lip. Circa 1500. Diameter 9.7 in.
National Trust, Ascott Collection

164. Figure of Shou Lao, the god of longevity, on a high rectangular plinth with four lion-heads in relief. Porcelain, with deep violet-blue, turquoise and yellow glazes; the head and hands unglazed. He sits on a one-horned deer, holding a scroll, with a tortoise at his feet on the left and a stork on the right. Sixteenth century. Height 10.3 in. *National Trust, Ascott Collection*

165. Vase of *kuan* form. Porcelain, with inner container and outer reticulated case, which is carved and covered with aubergine, yellow and turquoise glazes. Round the body, Shou Lao and other immortals in the Heavens. Below, a band of petals and above, a floral scroll. Clouds round the neck. Circa 1500. Height 13.5 in.
City Art Gallery, Bristol

166. Flower pot of oblong hexagonal form. Porcelain, with cloisonné designs, with some incised details. Lotus plants and waves in yellow-brown, aubergine and white on a turquoise ground. Sixteenth century. Length 8.7 in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

167. Barrel-shaped garden-seat. Buff porcellanous stoneware with applied relief decoration and coloured glazes. Round the sides, peony sprays, glazed turquoise and white on an aubergine ground; three lion-head masks holding rings through which holes are pierced. Two rows of studs separate off the upper and lower borders which are glazed turquoise. On the top, peony spray painted in turquoise and white on an aubergine ground. Circa 1500. Height 20.0 in.
National Trust, Ascott Collection

168. Pear-shaped vase, with spreading mouth and two vertical handles in the form of chrysanthemum sprays. Buff-white porcellanous stoneware, with applied relief decoration of chrysanthemum sprays, the latter and the handles glazed turquoise and white on an aubergine ground. Sixteenth century. Height 17.0 in.
National Trust, Ascott Collection

169. Bowl, with incurved rim. Porcellanous stoneware, decorated in cloisonné style with lotus sprays in white and aubergine on a turquoise ground. Sixteenth century. Diameter 7.0 in. *Mr G. de Menasce*

170. Bowl, with incurved rim. Porcellanous stoneware, decorated in cloisonné style with lotus sprays in white and turquoise on an aubergine ground. Sixteenth century. Diameter 7.2 in. *Mr D. G. Ide*

171. Roof-tile in the form of a phoenix, with wings and tail outstretched. Pottery, covered with green, yellow-brown and white glazes. Sixteenth century. Height 17.9 in. *Lord Cunliffe*

172. Two pottery roof-tile figures of standing deities, glazed green and yellow. On the base of each is an inscription identifying them as patrons of scholars. Height 14.4 in. *Mr R. F. A. Riesco*

173. Stem-cup with knopped stem, decorated in underglaze blue and *tou ts'ai* enamels, with four stylised lotus sprays round the bowl, pendant ornament round the rim and similar ornament round the base of the bowl. Height 3.1 in. Ch'êng-hua mark and period. *Mrs. Walter Sedgwick*

174. Shallow cup, decorated outside in underglaze blue and *tou ts'ai* enamels with a cock, hen and chickens, with two sprays of flowers and rocks. Ch'êng-hua mark and period. Diameter 3.2 in. *Mrs Walter Sedgwick*

175. A pair of shallow cups, decorated outside in underglaze blue and *tou ts'ai* enamels with a cock, hen and chickens, with two sprays of flowers and rocks. Ch'êng-hua mark and period. Diameter 3.2 in. *Mrs Leopold Dreyfus*

176. Dish, decorated in underglaze blue and *tou ts'ai* enamels with a *ju-i* medallion inside and seven *ling-chih* fungus underneath. Ch'êng-hua mark and period. Diameter 3.2 in. *Percival David Foundation*

177. Cup, decorated in underglaze blue and *tou ts'ai* enamels with dragon medallions. Ch'êng-hua mark and period. Diameter 3.0 in. *Percival David Foundation*

178. Cup, decorated in underglaze blue and *tou ts'ai* enamels with a lotus scroll supporting neo-sanscrit characters above a *ju-i* head border. Ch'êng-hua mark and period. Height 2.1 in. *Sir Percival and Lady David*

179. Cup, similar to No. 178, bearing the Chêng-hua mark. Late sixteenth century. *Sir Percival and Lady David*

180. Oviform jar, decorated in underglaze blue and *tou ts'ai* enamels with rocks, flowering plants and insects. Ch'êng-hua mark and period. Height 3.7 in. *Percival David Foundation*

181. Oviform jar, decorated in underglaze blue and *tou ts'ai* enamels with two dragons among melon vines. *Tien* mark. Ch'êng-hua period. Height 5.1 in. *Mrs Walter Sedgwick*

182. Stem cup, decorated in underglaze blue and *tou ts'ai* enamels with two vine branches. Metal-mounted rim. Ch'êng-hua mark. Sixteenth century. Height 2.5 in. *Mrs Walter Sedgwick*

183. Deep bowl, decorated in underglaze blue and enamels with four panels of fruiting sprays, small sprays between. Petal border round the base. Ch'êng-hua mark. Sixteenth century. Diameter 3.3 in. *Sir Harry and Lady Garner*

184. Dish, decorated inside with a five-clawed dragon in clouds in yellow enamel with red outlines. Underneath, two similar dragons. Hung-chih mark and period. Diameter 8.5 in. *Lord Cunliffe*

185. Dish, decorated inside with a carp in red and yellow enamels amid green and turquoise aquatic weeds. Late fifteenth century. Diameter 8.5 in. *City Art Gallery, Bristol*

186. Saucer-dish, decorated in red and green with touches of yellow. Inside, a winged monster with elephant's trunk and phoenix tail, among clouds. Outside two similar monsters. Seal mark in underglaze blue. Circa 1500. Diameter 4.9 in. *Mr and Mrs R. H. R. Palmer*

187. Stem cup, decorated in enamels, including turquoise. Outside, children playing in a garden, with lotus panels round the lower bowl and tassel ornament round the stem. Inside, seated figure in a landscape. Chêng-tê mark in underglaze blue, covered with petal ornament in brown, green and red enamel. Circa 1500. Height 4.9 in. *Mr and Mrs R. H. R. Palmer*

188. Bowl, decorated with figures in a landscape in enamels. Mark, *Ta Ming nien tsao*. Circa 1500. Diameter 8.8 in. *Percival David Foundation*

189. Stem-cup with flaring bowl, decorated in underglaze blue and overglaze iron-red with flying elephants, dragons and other mythical animals in blue amid red waves. A blue dragon amid red waves in the centre of bowl. Late fifteenth century. Height 4.1 in. *Mrs Walter Sedgwick*

190. Dish, decorated in underglaze blue and overglaze iron-red with mythical winged animals in blue on a red wave background. Similar decoration underneath. Late fifteenth century. Diameter 7.0 in. *Sir Percival and Lady David*

191. Stem-cup, decorated in underglaze blue and overglaze iron-red with mythical animals in red on a blue wave background. Plain inside, except for the Wan-li mark. Wan-li period. Height 3.6 in.
Sir Harry and Lady Garner

192. Bowl, decorated in red, green and yellow enamels. Outside, swimming ducks amid lotus and other water-plants. Inside, a flower spray surrounded by a flower scroll. Chêng-tê mark and period. Diameter 8.2 in. *Sir Harry and Lady Garner*

193. Dish, decorated inside with a five-clawed dragon among clouds, incised and covered with green enamel. Two similar dragons underneath. Ch'êng-hua mark and period. Diameter 7.0 in. *Percival David Foundation*

194. Dish, decorated inside with a five-clawed dragon, one claw of which has been erased, incised and covered with green enamel. Two similar dragons underneath. Chêng-tê mark and period. Diameter 7.9 in.
Mrs Otto Harriman

195. Leys jar, decorated with incised designs covered with enamels. On the neck and on the body there are two green dragons among clouds on a yellow ground. Chêng-tê mark and period. Height 4.3 in.
Mr and Mrs R. E. Laff

196. Deep bowl, decorated with two incised green dragons on a yellow ground. Lotus panels round the foot. Chêng-tê mark and period. Diameter 5.9 in.
Mr and Mrs R. H. R. Palmer

197. Dish, decorated in underglaze blue on a yellow enamel ground with a central flower spray, surrounded by four fruiting sprays. Underneath, four stylised peony sprays. Ch'êng-hua mark and period. Diameter 11.6 in. *Mrs Otto Harriman*

198. Dish, decorated in underglaze blue on a yellow enamel ground with a central flower spray, surrounded by four fruiting sprays. Underneath, a flower scroll. Hung-chih mark and period. Diameter 10.4 in. *Mr R. F. A. Riesco*

199. Dish, decorated in underglaze blue on a yellow enamel ground with a phoenix amid flower scrolls, surrounded by a border of fungus scrolls. Flower scroll border underneath. Chia-ching mark and period. Diameter 5.6 in. *Mr R. F. A. Riesco*

200. Pair of square bowls, with flared lips, decorated in incised designs with five-clawed dragons in clouds, enamelled in green on a yellow ground. In the interior a square panel in similar technique with a *shou* character and a band of fruit sprays and *ju-i* lappets round the rim. Diameters 4.6 in. and 4.7 in. respectively. Chia-ching mark and period.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

201. Bowl of square shape, decorated in green on a deep red ground with children at play in a garden. Chia-ching mark and period. Diameter 5.2 in. *Mr E. H. North*

202. Bowl, decorated with incised designs of boys at play in green on a deep yellow ground. Chia-ching mark and period. Diameter 5.9 in. *Mr R. F. A. Riesco*

203. Oviform jar, decorated with two yellow dragons outlined in sepia on a deep red ground, among clouds and over rocks and waves. Chia-ching mark and period. Height 5.3 in. *Mr D. G. Ide*

204. Jar, decorated in underglaze blue and enamels with fishes swimming amid lotus and other water plants, with a border of *ju-i* heads round the base and a petal border round the shoulder. Chia-ching mark and period. Height 9.3 in. *Mrs Otto Harriman*

205. Dish, decorated in overglaze iron-red with a five-clawed dragon in clouds and over waves. Two similar dragons underneath. Chia-ching mark and period. Diameter 8.3 in.
The Mount Trust. By courtesy of Captain and Mrs V. Bulkeley-Johnson

206. Pricket candlestick, decorated with a five-clawed dragon and clouds in biscuit on a blue ground. The biscuit parts show signs of the lacquer and gilding which originally covered them. Chia-ching mark and period. Height 9.4 in.
Glasgow Art Gallery and Museum

207. Incense burner, of rectangular form with four feet and two side handles, decorated on two sides with Shou Lao, his deer and other attributes of old age and on the other two sides with phoenixes. Round the neck is an inscription which bears the cyclical date corresponding to 1577. Height 5.2 in. *Sir Harry and Lady Garner*

208. Dish, with incised designs. Inside, yellow flowers on a green enamel ground, surrounded by yellow emblems with purple ribbons. Fungus sprays underneath. Wan-li mark and period. Diameter 7.3 in. *Mr and Mrs R. H. R. Palmer*

209. Dish, with incised designs. Inside, a yellow dragon among green clouds on an aubergine ground, within a border of fruit and flowers in yellow and green. Wan-li mark and period. Diameter 5.5 in. *Mr and Mrs R. E. Luff*

210. Vase of double-gourd shape, slightly reduced at the lip, decorated with incised designs under enamel glazes. On each bulb, lotus scrolls in yellow on an aubergine ground, and between them a narrow border of plum blossoms and a wider one of fungus scrolls, also in yellow on aubergine. Wan-li mark and period. Height 14.4 in. *Glasgow Art Gallery and Museum*

211. Oviform jar, with incised designs under enamel glazes. Round the body, ogival panels containing dragons, with Buddhist emblems between them. Flower sprays round the base and a petal border on the shoulder. Wan-li mark and period. Height 6.2 in. *Mr W. A. Evill*

212. Beaker of bronze form, with bulb in the middle and flaring mouth, decorated in dark aubergine on a deep yellow ground. On the bulb, horsemen and attendants in a landscape; the neck with plants, rocks and butterflies and the base with flower sprays above two scroll borders. Wan-li mark and period. Height 10.4 in. *Monsieur M. Calmann*

213. Round box, with perforated cover, decorated in underglaze blue and enamels. The central part of the cover has flower sprays and swastikas in a square panel. Surrounding it and also on the base are five-clawed dragons amid flower sprays. Wan-li mark and period. Diameter 8.6 in. *Mr R. F. A. Riesco*

214. Bowl, decorated in underglaze blue and enamels with altar tables supporting vases and utensils, below a *ju-i* border. Inside, a central panel with two five-clawed dragons. Wan-li mark and period. Diameter 7.6 in. *Mr. R. F. A. Riesco*

215. Dish, decorated in underglaze blue and enamels with a central panel containing a basket of flowers on a stand, butterflies and insects. Wan-li mark and period. Diameter 10.4 in. *Mr K. R. Malcolm*

216. Figure of an Arhat, holding a fish in a rolled leaf, standing on a separate base in the form of a *ch'i-lin*. Decorated in underglaze blue and red, purple, turquoise and green enamels. Second half of the sixteenth century. Height 17.5 in. *Mr and Mrs R. H. R. Palmer*

217. Figure of an Arhat, holding a bamboo rod, standing on a separate base in the form of a *ch'i-lin*. Decorated in underglaze blue and coloured enamels. Second half of the sixteenth century. Height 18.2 in. *Mr and Mrs R. H. R. Palmer*

218. Oviform jar, with design incised and in low relief, of chrysanthemum, peony and plum sprays in yellow, aubergine and white enamels on a turquoise ground. Lotus panels round the base. Sixteenth century. Height 6.0 in. *Mr and Mrs R. H. R. Palmer*

219. Bowl with rounded sides and *man hsin* base, decorated inside in underglaze blue with an aquatic bird among foliage and on the outside in red and green enamels with a pheasant and flowers within compartments, above a border of leaves. Sixteenth century. Diameter 4.0 in. Fitted with contemporary Augsburg silver-gilt double handles and foot rim. *Mr C. J. Aron*

220. Square dish, decorated in underglaze blue and enamel colours. In the centre a square panel with pines and crane in landscape, surrounded by floral sprays of pine, bamboo, plum and peach. Meander border. Circa 1630. Length 7.5 in. *Mr and Mrs R. H. R. Palmer*

221. Square dish, decorated in underglaze blue and enamel colours with a branch of pomegranate, rocks and insects, surrounded by two narrow scroll borders. Circa 1630. Length 8.3 in. *H.M. the King of Sweden*

222. Cylindrical vase with waisted neck, decorated in underglaze blue and enamel colours with a river landscape, with distant mountains and clouds. Flower sprays round the neck. Mid-seventeenth century. Height 18.0 in. *Sir Harry and Lady Garner*

223. Seated figure of Wên Ch'ang Ti Chün, Patron God of literature, in robes of state, on a separate openwork octagonal stand. Porcelain, with incised designs and coloured enamels on the biscuit. The flesh and parts of the dress left in the biscuit, with traces of unfired painting. On the robe, green incised dragons among clouds and waves, on a yellow ground. Belt, beard and boots in aubergine. On the front of the stand, clouds and bats; on the corners, peony scrolls. A later inscription incised with diamond point on the back of the base. Height 30.0 in.
National Trust, Ascott Collection

224. Basin, decorated in red, green, turquoise and black enamels with two European sailing boats and a landscape scene. The characters *Yüeh chin lai yüan* (to please those who are near and attract others from afar) appear in medallions. "Swatow" ware. Sixteenth century. Diameter 12.0 in.
Percival David Foundation

225. Vase of baluster form, with side handles, decorated in red, green, turquoise and black enamels with medallions of *ch'i-lin*, lotus and plum. "Swatow" ware. Sixteenth century. Height 11.1 in.
Percival David Foundation

LACQUER AND FURNITURE

CARVED LACQUER

1st Group. Deeply carved in fourteenth-fifteenth century style. No attempt has been made to date pieces individually or to place them in any kind of order, but they are all attributed to this early period. They are in red lacquer unless otherwise described.

226. Dish of circular form, with the rim divided into ten foliated panels, decorated with a landscape containing a pavilion and figures. The panels each contain a spray of two flowers and this decoration is repeated beneath. Hsüan-tê mark. Diameter 13.7 in.
Royal Scottish Museum

227. Circular dish, decorated with the flowers of the Four Seasons. Floral border beneath. Chang Ch'êng mark. Diameter 17.5 in.
Sir Percival and Lady David

228. Cylindrical box and cover, decorated on the top with peony sprays. Floral borders round the sides of cover and base. Yung-lo mark. Diameter 8.6 in.
Sir Harry and Lady Garner

229. Round box and cover decorated with narcissi on the top and round the edge of the base. Yung-lo mark. Diameter 5.5 in.
Mrs Walter Sedgwick

230. Cylindrical box and cover, decorated with a single peony on the top and with floral borders round the sides of cover and base. Diameter 3.1 in. *Sir Harry and Lady Garner*

231. Circular dish, decorated with three peonies. Classic scroll border beneath. Yang Mao mark. Diameter 6.5 in.
Sir Percival and Lady David

232. Cylindrical box and cover, decorated with a landscape and figures. Flower scrolls round the sides of cover and base. Yung-lo mark. Diameter 8.6 in.
Mr H. R. N. Norton

233. Six-lobed dish, decorated with a landscape and figures. Floral borders round the edge and underneath. Yung-lo mark. Diameter 6.5 in. *Mrs Walter Sedgwick*

234. Bowl-stand with foliated flange, decorated with phoenixes on a peony scroll background on the body, with flower scroll borders. Yung-lo mark. Ch'ien-lung inscription dated 1781. Diameter 6.5 in.
Sir Percival and Lady David

235. Bowl-stand with foliated flange, decorated with flower scrolls round the body and the upper and lower surfaces of the flange. Diameter 6.6 in.
Sir Harry and Lady Garner

236. Cylindrical box and cover, decorated with phoenixes, flowers and rocks. Floral borders. Hsüan-tê mark. Diameter 17.0 in.
Sir Percival and Lady David

237. Square tray, decorated with a foliated central panel containing two phoenixes, lotus scrolls and rocks. A phoenix in each of the four corners. Flower scrolls beneath. Hsüan-tê mark. Length 15.4 in.
Mrs Walter Sedgwick

238. Circular box and cover decorated with two jays amidst plum blossom on the cover, the sides with floral border. Yang Mao mark. Diameter 10.0 in.
Sir Percival and Lady David

239. Circular dish with six-lobed carved edge, decorated with peony sprays in the centre surrounded by flower scrolls. Similar flower scrolls beneath. Yung-lo mark. Diameter 7.3 in.
Sir Percival and Lady David

240. Cylindrical box and cover, decorated on the top with a dragon amid clouds. Cloud borders round the sides of cover and base. Yung-lo mark. Diameter 5.7 in.
Mrs Walter Sedgwick

241. Circular dish, decorated with flower sprays. Incised mark on base, *Ting-hai Hung-fu chiao Lü-p'u tsao* (made by Lü's store on the Bridge of Abundant Happiness in the cyclical year *Ting-hai*). The date corresponds to the series .... 1407, 1467, 1527 .... Diameter 6.4 in.
Sir Percival and Lady David

242. Circular dish with foliated edge, decorated in black on a crimson ground with a river landscape, with floral borders. Classic scroll border beneath. Diameter 17.0 in.
Sir Percival and Lady David

243. Circular dish of black lacquer, decorated with phoenixes and peonies. Classic scroll border beneath. Diameter 12.5 in.
Sir Harry and Lady Garner

2nd Group. Pieces belonging to the late fifteenth-early sixteenth century. They are of two types, one lightly and delicately carved, the other coarser and more sturdy.

244. Dish, carved of red lacquer on to dark green and yellow diaper grounds. The subject of the front is a pavilion by a lake, with figures in the foreground and a boat in the middle distance. Over the doorway of the palace is the mark of the second year of Hung-chih (1489). This is surrounded by a border of waves and rocks with four Taoist *hsien*. Underneath is a poem on the Pavilion of Prince T'ang with a border of panels containing figures, dragons and phoenixes. Diameter 7.4 in.
Sir Percival and Lady David

245. Circular box and cover, carved of brownish-red lacquer on to a yellow ground. The cover is decorated with a scene of horsemen approaching an inn along a rocky path, surrounded by a border of landscape scenes. Similar border round the base. The scenes are described by eight poems of the T'ang and Sung dynasties. Diameter 10.7 in. *Sir Harry and Lady Garner*

246. Oviform jar and cover, carved in black lacquer on a crimson ground, the base material being of copper. The jar is decorated with four scenes depicting four of the eight scholastic accomplishments. Hsüan-tê mark. Ch'ien-lung inscription dated 1776. Height 16.0 in.
Sir Percival and Lady David

247. Cylindrical box and cover of red lacquer, decorated all over the outside with gardenia sprays on a diaper background. Diameter 3.0 in. *Mrs Walter Sedgwick*

248. Cylindrical box and cover, of red lacquer, decorated all over with sprays of lichees on a diaper background. Diameter 2.8 in.
H.M. the King of Sweden

249. Cylindrical box and cover, decorated in black lacquer carved on to a crimson brocade ground. Bird on branch of flowering plum on the top and flowering plum on the base. Diameter 3.1 in.
Sir Harry and Lady Garner

3rd Group. Pieces of the sixteenth century, mostly bearing Chia-ching, Lung-ch'ing or Wan-li marks.

250. Bowl of red lacquer, decorated with dragons amid clouds with *shou* and *fu* characters, each in a medallion above rocks and waves, peony scroll above and cloud border below. Chia-ching mark. Ch'ien Lung inscription dated 1778. Diameter 6.5 in. *Sir Percival and Lady David*

251. Square foliated dish of multi-coloured lacquer, decorated with dragons, insects and plants, and the Eight Precious Objects. Floral border underneath. Chia-ching mark. Length 6.3 in.
Sir Percival and Lady David

252. Five-lobed tray of red lacquer, decorated in the centre with a dragon holding a *shou* character, clouds and waves. Floral borders which are repeated underneath. Chia-ching mark. Diameter 5.0 in.
Mr H. R. N. Norton

253. Quadrangular bowl of multi-coloured lacquer, decorated on each side with five dragons and a *shou* character amid clouds, waves and rocks. Chia-ching mark. Length 12.8 in. *Royal Scottish Museum*

254. Cylindrical box of red lacquer, decorated on the top with two dragons diving into waves and holding a drum decorated with trigrams. The sides of the cover and base with phoenixes and panels of flower sprays. Chia-ching mark. Diameter 7.2 in.
Dr Carl Kempe

255. Round box of multi-coloured lacquer, decorated on the top with a *shou* character surrounded by a border of dragons and clouds. The dragon border is repeated on the base. Chia-ching mark. Diameter 6.2 in. *Mrs Walter Sedgwick*

256. Oviform vase and cover of multi-coloured lacquer, decorated with a dragon, phoenixes and crane amid clouds and over rocks and waves. Chia-ching mark. Height 4.1 in.
Mr and Mrs F. Low-Beer

257. Rectangular cabinet with ten drawers and removable front, of red lacquer on a green ground, the front decorated with flowering plants among rocks surrounded by interlacing scrolls. The sides, back and top are similarly decorated. The fronts of each of the ten drawers have also flowers and rocks. Height 10.0 in.
H.R.H. The Duke of Gloucester

258. The companion cabinet to No. 257, decorated with phoenixes amid lotus scrolls. Height 10.0 in.
H.R.H. The Duke of Gloucester

259. Round box and cover of red lacquer, decorated with a central panel of pines, plum trees and bamboos (the three friends) and rocks, with a lizard, toad and numerous insects. Surrounding border of Buddhist emblems amid foliage scrolls, which is repeated on the base. Diameter 11.2 in.
Mrs Walter Sedgwick

260. Cylindrical box of multi-coloured lacquer, decorated with a praying mantis and chrysanthemums. Diameter 2.5 in.
Sir Percival and Lady David

261. Circular dish of red lacquer on a green ground, decorated in the centre with a dragon in clouds surrounded by a border containing two other dragons. Similar border underneath. Lung-ch'ing mark. Diameter 6.2 in.
Mr and Mrs R. H. R. Palmer

262. Round box and cover in multi-coloured lacquer, decorated on the top with an audience scene surrounded with a border of dragons and a diaper border. The base with similar borders. Wan-li cyclical date corresponding to 1595. Diameter 9.0 in.
Mr H. R. N. Norton

263. Rectangular box and cover with shaped edges in multi-coloured lacquer, decorated on the top with a dragon in clouds and above waves, with a *shou* character over the head. With floral borders and cloud scrolls on the corners. Wan-li cyclical date corresponding to 1595. Length 12.7 in.
Royal Scottish Museum

264. Circular dish of buff lacquer on a crimson ground, decorated with a dragon in clouds and over rocks and waves, surrounded by a border of four flower panels separated by emblems. Continuous scroll border beneath. Wan-li cyclical date corresponding to 1595. Diameter 8.4 in.
Sir Harry and Lady Garner

265. Brush holder of red lacquer, decorated within six panels with Shou Lao and his stork and Tung-fang So with his four previous incarnations in landscape settings. Length 9.0 in. *Sir Percival and Lady David*

266. Pair of stem cups, decorated in red and black lacquer in *guri* style with scroll design in "cloud collar" form. Height 3.4 in.
Victoria and Albert Museum

INLAID AND INCISED LACQUERS

267. Cylindrical box and cover, decorated on the top with clouds on a diaper ground and on the sides with fret borders. Hsüan-tê mark. Diameter 2.5 in.
Royal Scottish Museum

268. Cylindrical box and cover, decorated on the top with a peony spray on a red ground. Scroll borders round the edges. Diameter 2.5 in. *Mrs Walter Sedgwick*

269. Hemispherical bowl of buff lacquer, decorated in red and dark green with gilt outlines, with a dragon and phoenix amid lotus scrolls and with rocks, waves and *shou* characters. Flower scroll borders. Chia-ching mark. Diameter 6.7 in.
Royal Scottish Museum

270. Square box and cover with shaped edges, decorated in red and dark green on a brown ground with gilt outlines, with two dragons and clouds on a diaper background on the top, and with panels of lotus on the sides. Wan-li cyclical mark corresponding to 1605. Length 7.8 in.
Royal Scottish Museum

271. Cylindrical brush pot of red lacquer, decorated with inlaid and painted design in various colours, with incised gilt outlines. Four quatrefoil panels each enclose two facing dragons in clouds and above rocks and waves. Between the dragons is a column twisted to form a *shou* character. The background between the panels is diapered with *swastika* symbols. Wan-li cyclical mark corresponding to 1602. Height 9.0 in. *Royal Scottish Museum*

PAINTED LACQUER

272. Rectangular tray with shaped corners, decorated with figures in a river landscape on a red ground. The border has panels with archaic dragons in gilt on a black ground. The sides underneath are formed of plaited bamboo. T'ien-ch'i cyclical mark corresponding to 1624. Length 22.7 in. *Sir Harry and Lady Garner*

LACQUER INLAID WITH MOTHER-OF-PEARL

273. Cylindrical box and cover of dark brown lacquer, decorated in mother-of-pearl with a single spray of plum blossom and a crescent moon. Diameter 3.2 in. *Mrs Walter Sedgwick*

274. Black lacquer dish with foliated rim, decorated in the centre with a garden scene, surrounded by a border of diaper pattern enclosing panels of fruiting sprays. Diameter 7.5 in. *Mr H. R. N. Norton*

275. Bowl-stand of black lacquer, with foliated edges, inlaid with mother-of-pearl with birds flying among the "three friends", and dragons, phoenixes, butterflies, hares and rocks. Diameter 7.3 in. *Sir Percival and Lady David*

276. Round box and cover, decorated with inlaid mother-of-pearl, painting and gilding on a black ground. On the cover, a figure on a bridge over a river, surrounded by a toothed border. On the base, a Ming mark partly erased. Diameter 3.3 in. *Musée des Arts Decoratifs, Paris*

277. Brush holder of black lacquer, inlaid in mother-of-pearl with verses of two poems of the T'ang dynasty, one on the holder and the other on the cover of the brush point, the ends inlaid with the character *fu* (happiness). Length 9.0 in. *Sir Percival and Lady David*

278. Rectangular box and cover, with shaped edges, of black lacquer decorated in mother-of-pearl with figures at various pursuits in a river landscape. The borders are of red lacquer with plaited bamboo panels. Length 15.6 in. *Sir Harry and Lady Garner*

FURNITURE

279. Rectangular table of buff-white lacquer, with four legs of square section and high cross-stretchers with simple circular reticulated motifs. Dimensions, 49.5 in. long, 25.5 in. deep and 32.5 in. high. *Mr Alan Roger*

280. Terrestrial globe of painted lacquer, with the names of the different countries rendered phonetically in Chinese characters. A long inscription in a cartouche gives geographical and philosophical indications which have been "carefully noted by the Vice-Ministers Yang Ma-no (Emmanuel Diaz) and Lung Hua-min (Nicholas Longobardi) from the west", and dated in the third month of the third year of T'ien Ch'i, i.e. 1623. Diameter 24.0 in. *Sir Percival and Lady David*

METALS, INCLUDING CLOISONNÉ

281. Gold bowl and cover on three feet, with swing handles, fitted with a liner, decorated with incised designs of dragons pursuing flaming pearls between borders of gem-set cabochons. Diameter 7.2 in. *Dr Carl Kempe*

282. Silver ewer of pear-shape with spreading foot, fitted with a long spout emerging from a dragon's head and attached to the body by a scroll stay, the tubular handle fixed to the neck with a dragon ornament and to the body with a lily ornament. The body has two heart-shaped panels decorated in repoussé with landscape scenes with figures. Incised scroll designs round the neck and a horse and *ch'i-lin* on waves round the foot. Height 10.6 in. *Dr Carl Kempe*

283. Silver cup, shaped as half a peach with stalk and leaves, with incised design on the outside of peach sprays. Length 3.5 in. *Dr Carl Kempe*

284. Silver box and cover, decorated with a central orchid plant incised on a ring-matting ground. Around this a border of orchid plants, the border repeated on the base. Diameter 2.7 in. *Dr Carl Kempe*

285. Bronze incense burner of *ting* form, with pierced side handles, with incised designs inlaid with silver and with four Sanscrit characters in gold. On the base is inlaid with silver the mark *Ta Ming Ch'ing-hua nien Wan-chia tsao*, surrounded by eight Buddhist emblems. Length 5.5 in.
Musée Cernuschi, Paris

286. Bronze belt-hook, decorated in inlaid silver wire with an archaic dragon with foliated tail. On the back an inscription which reads "May you retain your health and vigour in old age. Made by Hsin T'ien". Length 4.3 in. *Mr and Mrs Desmond Gure*

287. Bronze cylindrical box and cover, decorated on the top with an Arabic inscription in relief, surrounded by a border of incised dragons. On the base, the mark *Chêng-tê* in relief. Diameter 4.8 in.
Musée Cernuschi, Paris

288. Bronze jardinière, decorated on the outside with a landscape cut in low relief and partly gilt. Inscribed *Li Ch'i-pao tsao*. Diameter 5.6 in. *Mr H. R. N. Norton*

289. Gilt-bronze vessel of rectangular form with slightly sloping sides and on four mask feet, fitted with lion's head masks and rings on each side, decorated with moulded designs of mythical animals and waves on all four sides. Mark, *Hu Wên-ming chih*. Length 4.4 in. *Sir Harry and Lady Garner*

290. Gilt-bronze globular vessel with side fittings, decorated with *t'ao t'ieh* masks in antique style. Incised fret border inlaid with silver round foot. Mark, *Hu Wên-ming chih*. Length 4.4 in.
Sir Harry and Lady Garner

291. Gilt-bronze figure of a seated Lohan in meditation, with his head resting on his right hand and with his right leg resting on his left knee. Ming dynasty or earlier. Height 6.0 in. *Mrs Walter Sedgwick*

292. Seated gilt-bronze figure of a Lohan in meditation, with crossed hands resting on one knee. The dress is of brown lacquer, decorated with clouds and lotus scrolls in mother-of-pearl. Ming dynasty or earlier. Height 6.5 in. *Mr and Mrs Soame Jenyns*

293. Gilt-bronze standing figure of a Buddha standing on a lotus pedestal with right hand in *vara mudrā*, the gesture of "bestowing". On the breast is a swastika in relief. Dedicatory inscription on the back of skirt, dated 1396. Height 8.8 in.
Mrs C. G. Seligman

294. Bronze seated figure of a Taoist deity in court robes embroidered with a dragon among clouds and floral borders to sleeves and skirt. Height 30.0 in. *Mr H. Tozer*

295. Seated figure of a man in copper, with repoussé gilt decoration. The robe is decorated with clouds and various flower sprays, with incised scroll borders. Early 17th century. Height 6.2 in.
Sir Harry and Lady Garner

CLOISONNÉ

Our knowledge of cloisonné is not adequate to enable us to give the exact dates of individual pieces. Broad classifications are however possible and the pieces are given under three groups defined as follows:

Group A. The enamels are in simple colours, consisting of turquoise (the usual ground colour), dark green (sometimes nearly black), cobalt blue, red, yellow and white. Fifteenth century.

Group B. The colours cover a wider range and include various mixed colours. Typical mixtures are red and white, green and yellow. Late fifteenth to late sixteenth century.

Group C. The colours are similar to those in Group B, but the mixed colours are more finely divided. Late sixteenth to mid-seventeenth century.

The groups necessarily overlap to some extent.

Group A.

296. Cloisonné ritual disc, decorated in the centre with a lotus seed pod surrounded by two petal borders and finally by a border of cloud scrolls. Hsüan-tê mark inlaid in wire. Diameter 6.5 in.
Sir Percival and Lady David

297. Cloisonné cup-stand with raised centre and flanged rim, decorated in the centre with a lotus flower, surrounded first by a petal border, then a flower scroll and then a second petal border. Border of waves round the rim. Hsüan-tê mark incised and enamelled on the base. Diameter 7.6 in.
Sir Harry and Lady Garner

298. Cloisonné cup-stand with raised centre and flanged rim, decorated in the centre with a lotus flower, surrounded first by a narrow petal border, then by a border of flower scrolls and then a narrow flower scroll border. Classic scroll border round the rim. Hsüan-tê mark incised on base. Diameter 7.5 in. *Mr T. B. Kitson*

299. Cloisonné cylindrical box and cover, decorated on the top with a spray of pomegranates and round the sides with lotus scroll borders. Hsüan-tê mark incised inside the cover. Diameter 4.6 in.
Musée des Arts Decoratifs, Paris

300. Cloisonné cylindrical box and cover, decorated on the top with a spray of pomegranates and round the sides with lotus scroll borders. Hsüan-tê mark incised on the base and inside the cover. Diameter 4.7 in. *Lord Cunliffe*

301. Cloisonné cylindrical box and cover, decorated on the top with a lotus spray and round the sides with lotus scroll borders. Mark, *Ching-yen* (an owner's mark), incised on the base. Diameter 3.3 in.
Sir Harry and Lady Garner

302. Cloisonné libation vessel of squat globular form, with ring handle and spout, decorated round the body with a lotus scroll, a classic scroll border round the rim. Length 6.0 in. *Victoria and Albert Museum*

303. Cloisonné cylindrical vessel on three feet, with gilt-bronze handles in the form of phoenix heads and the gilt-bronze rim incised with scrolls, decorated with a lotus scroll round the body and a lotus spray on each foot. Length 13.7 in.
Musée des Arts Decoratifs, Paris

304. Cloisonné globular vessel (*ting*) on three feet fitted with a cover and with two side handles in champlevé, decorated with a lotus scroll beneath a narrow band of cloud scrolls separated by gilt-bronze bosses. The cover is decorated with a scroll border surmounted by a boss with a *yin-yang* symbol and formal borders. Height 6.0 in. *Mr T. B. Kitson*

305. Cloisonné globular vessel (*ting*) with three mask feet and cover, with two side handles in champlevé, decorated on the body with a band of lotus scrolls below a fret border, the cover with three gilt-bronze animals above two rows of flower scrolls. Height 5.0 in. *Mr T. B. Kitson*

306. Cloisonné incense burner with animal head handles in champlevé, decorated with two zones of lotus scrolls above a floral border. Length 11.3 in. *Mr T. B. Kitson*

307. Cloisonné vase with pear-shaped body and narrow neck, decorated with lotus scrolls on the body and fern fronds on the neck. Ching-t'ai mark incised on the base. Height 11.0 in. *Mrs Walter Sedgwick*

308. Cloisonné incense burner (*kuei*) with champlevé animal-head side handles, decorated in antique style with *t'ao t'ieh* masks and stylised dragons. Moulded Ching-t'ai mark on the base. Length 8.4 in.
Sir Harry and Lady Garner

309. Cloisonné jar and cover, decorated with peacocks, rocks and peonies, with a cloud collar border above and petal borders round the base and shoulder. Cloud scrolls round the neck. Height 16.5 in.
Mr and Mrs Soame Jenyns

Group B.

310. Cloisonné bowl with everted lip, decorated on the outside with dragons with elephant heads and foliated tails, and inside with fishes in waves, surrounded by lotus scrolls. Diameter 9.6 in.
Mme D. Lion-Goldschmidt, Paris

311. Cloisonné dish on three feet with flanged rim, decorated with phoenixes on a floral ground. Flower scroll border on the rim. Ching-t'ai mark incised on the base. Diameter 6.8 in. *Mr T. B. Kitson*

312. Cloisonné dish with flanged rim, decorated with two mandarin ducks on a pond with water plants, surrounded by a flower scroll border. Diameter 6.7 in.
Musée des Arts Decoratifs, Paris

313. Cloisonné pear-shaped ewer with domed lid and with heart shaped panels on each side, decorated with a *ch'i-lin* in a landscape in each panel surrounded by a flower scroll border. Floral cloud-collar border on the lower neck and fern fronds above. Height 12.9 in. *Sir Harry and Lady Garner*

314. Cloisonné dish, decorated inside with a dragon amid flower scrolls, surrounded by a border of three similar dragons. Underneath, six *ch'i-lins* on a background of bamboo leaves. Engraved mark of Chia-ching. Diameter 8.9 in. *Mr J.-P. Dubosc*

315. Cloisonné dish, decorated with a dragon and phoenix among clouds. Underneath, lotus scrolls. Diameter 21.0 in.
Mrs Walter Sedgwick

316. Cloisonné box and cover, of circular shape with eight moulded petal panels on both box and cover, decorated with lotus sprays on the panels and a lotus pod medallion in the centre of the cover. Ching-t'ai mark incised on the base. Diameter 4.8 in. *Mr T. B. Kitson*

317. Cloisonné jardinière of oval cylindrical shape, with two gilt-bronze handles in the form of a lion standing on a lion's head and four feet of scroll design with three claws, decorated with figures in a landscape. Ching-t'ai mark cast in the base. Length 20.7 in.
Musée des Arts Decoratifs, Paris

318. Cloisonné incense burner and cover, the cover perforated with four trigrams, fitted with handles and feet similar to those of No. 317 and with four gilt-bronze dragon plaques in addition on the sides, decorated with lotus scrolls throughout. Hsüan-tê mark cast in base. Length 20.4 in.
Mr T. B. Kitson

319. Cloisonné dish on three feet with flanged rim, decorated in the centre with peach and pomegranate sprays surrounded by a floral border on the rim. Diameter 6.6 in.
Mr T. B. Kitson

320. Cloisonné dish with flanged rim, decorated in the centre with peach, pomegranate and lichee sprays with a border of white lotus flowers on the rim. Underneath, a grape vine border. Diameter 7.8 in.
Mr G. de Menasce

321. Cloisonné *mei p'ing* vase, decorated on the body with peony, mallow and lotus plants, with a border of fruiting sprays on the shoulder and a border of leaves round the base. Height 8.0 in.
Musée des Arts Decoratifs, Paris

322. Cloisonné *mei p'ing* vase, decorated with flowering plants, cranes and butterflies, with a petal border round the shoulder. Height 11.5 in.
Mr and Mrs D. W. Rudorff

323. Cloisonné figure of a deer at lodge, with head turned, with gilt-bronze horns and hooves and applied sprays of *ling chih* fungus on the haunches. Length 8.0 in.
Musée des Arts Decoratifs, Paris

324. Champlevé figure of a magpie in black and white, the eyes inlaid with red stones. Length 10.1 in.
Musée des Arts Decoratifs, Paris

325. Cloisonné cylindrical box and cover, decorated on the top with a *shou* character surrounded by floral scrolls and on the sides with floral borders. Mark of Wan-li in enamels on the base. Diameter 4.0 in.
Sir Percival and Lady David

Group C.

326. Cloisonné beaker (*ku*) of circular section, with gilt-bronze serrated fittings, decorated all over with lotus scrolls except at the foot and round the interior of the neck, at each of which there are four galloping horses. Height 29.5 in.
Miss A. C. Kemp

327. Cloisonné beaker (*ku*) of square section, with gilt-bronze serrated fittings at the corners, decorated in antique style with *t'ao t'ieh* masks and conventional ornament. Ching-t'ai mark cast in the base. Height 13.5 in.
Sir Harry and Lady Garner

328. Cloisonné figure of a boy on a hobby horse, with a dog by his side, on a rectangular stand. Height 5.8 in.
Mr and Mrs R. H. R. Palmer

329. Pair of cloisonné panels, decorated on both sides. The subjects on the first panel are melon vines on the one side and lotus on the other and on the second panel grape vines on the one side and peonies on the other. Dimensions 5.1 in. by 5.1 in.
Sir Harry and Lady Garner

330. Cloisonné panel, decorated on both sides with birds, flowering plants and rocks. Dimensions 9.5 in. by 5.6 in.
Mr and Mrs Desmond Gure

331. Cloisonné arm-rest in the form of a half-opened picture scroll, decorated on the front with figures in a garden scene. The faces of the principal figures are in mother-of-pearl. Diaper borders and lotus scrolls beneath. Dimensions 14.7 in. by 6.8 in.
Mrs Walter Sedgwick

CARVINGS IN JADE, IVORY, RHINOCEROS HORN AND BAMBOO

Criteria for the attribution of carvings in these materials to the Ming period are especially meagre. Objects are included mainly on account of analogies between their style and that of Ming porcelains, paintings, etc., or on the evidence of inscriptions. Some may well be shown to be of earlier or later date when more knowledge is available.

332. Jade stem cup; mottled grey. Height 4.5 in.
Capt Dugald Malcolm

333. Jade horse on waves; white flecked with brown. Length 7.7 in.
Capt Dugald Malcolm

334. Jade water dropper in the form of a horned tortoise; olive green with patches of russet-coloured skin. Length 4.4 in.
Sir Percival and Lady David

335. Jade seated figure of Bodhidharma, inscribed with eulogy of the patriarch; white with traces of brown skin. Height 5.5 in. *Brigadier and Mrs B. C. Lake*

336. Jade duck, pale green flecked with brown and black. Length 5.0 in. *Lt Col and Mrs W. B. R. Neave Hill*

337. Soapstone seal; orange yellow, with handle in the form of a lion and cubs, and inscriptions on the sides. Length 6.0 in. *Mr E. H. North*

338. Jade duck; pale grey flecked with black. The bird's head is turned back and it holds a lotus bud in its beak. Length 6.3 in. *Miss M. L. von Callenberg*

339. Jade mythical animal rising from waves, a sprig of fungus in its mouth; pale green with russet, black and amber markings. Length 6.5 in. *Miss M. L. von Callenberg*

340. Jade winged lion, recumbent, with coiled tail; pale green. Length 5.5 in. *Miss M. L. von Callenberg*

341. Jade rocky landscape with figures, perhaps representing the Isles of the Blest; sea green with russet markings. Height 5.5 in. *Miss M. L. von Callenberg*

342. Jade bowl, oval, carved in high relief with dragons among waves; white. Length 12.0 in. *The Hon Mrs Marten*

343. Jade buffalo ; pale green. Length 10.0 in. *The Hon Mrs Marten*

344. Jade buffalo; grey-green, with darker patches on the back and quarters. Length 12.0 in. *Mr H. Tozer*

345. Jade cup in the form of the conjoined bodies of two ducks, the arched necks forming handles; light green with patches of brown skin. Width 5.5 in. *Mrs C. G. Seligman*

346. Jade cup with foliated rim, the handle in the form of a dragon; dark grey with lighter mottling. Length 3.8 in. *Lord Cunliffe*

347. Jade group of dog with pup; honey-coloured. Length 3.1 in. *Lord Cunliffe*

348. Jade group of two horses and a monkey, the latter preparing to mount one of the horses; white with traces of brown skin, the figure of the monkey flecked with grey. Length 5.4 in. *Lord Cunliffe*

349. Jade vase in the form of two fishes leaping from the water, one in process of transformation into a dragon ; light green. Height 6.7 in. *Lord Cunliffe*

350. Jade seated Buddha with hands in *mudrā* of meditation; pale green with white and brown markings. Height 6.3 in. *Mr and Mrs Desmond Gure*

351. Jade standing figure of Pu-tai Ho-shang, the smiling monk, carrying a patched bag over his right shoulder; green with brown markings. Height 4.3 in. *Mr and Mrs Desmond Gure*

352. Jade reclining elephant, greenish white with brown and yellow markings. Length 4.8 in. *Mr and Mrs Desmond Gure*

353. Jade frog resting on lotus leaf; green with brown markings. Length 3.6 in. *Mr and Mrs Desmond Gure*

354. Serpentine group of three goats; greyish green with brown, black and white markings. Length 3.9 in. *Mr and Mrs Desmond Gure*

355. Jade mountainous landscape (*Shou shan*), with figures of Shou Lao the God of Longevity and attendant crossing a waterfall on their way to ascend the Hill of Longevity to the Abode of the Immortals ; greenish white with fawn clouding. Height 8.8 in. *Mr and Mrs Desmond Gure*

356. Jade figure of Yen Tzŭ, one of the examples of filial piety, holding a milk bucket and clothed in the deer-skin which he wore in order to mingle with the herd and obtain doe's milk as a cure for his parents' eye disease; white with brown markings. This carving, perforated above for suspension and grooved and perforated at the base, may have been the handle of an implement. Length 4.0 in. *Mr and Mrs Desmond Gure*

357. Jade elephant, standing, with embroidered saddle-cloth; mottled grey. Length 4.0 in. *Mr and Mrs R. H. R. Palmer*

358. Jade pony, standing on a rocky base and drinking from a pool; grey with black and brown patches. Length 4.5 in. *Mr and Mrs R. H. R. Palmer*

359. Jade carving of two geese swimming together, with sprays of water weed in their beaks; pale green and brown. Length 2.8 in. *Mr and Mrs R. H. R. Palmer*

360. Jade buckle in the form of an endless knot; light green. Length 3.3 in.
Dr Hugh Shire

361. Soapstone seal with handle in the form of a lion and five cubs. Height 2.4 in.
H.M. the King of Sweden

362. Set of ivory plaques, carved in low relief, in the form of a female figure mounted on a ram and accompanied by two ewes. Height 15.7 in. *Sir Percival and Lady David*

363. Ivory imperial seal, with handle in the form of a crouching dragon. Face of the seal carved to impress the characters *Wan-li chih pao* (the seal of Wan-li). Height 3.2 in.
Sir Percival and Lady David

364. Ivory seal, with handle in the form of two lions playing with a ball, the face of the seal carved in relief with the character for the Buddhist invocation "*Om*" in Tibetan script. Height 2.5 in.
Sir Percival and Lady David

365. Ivory standing figure of an old man with hands clasped within his sleeves and raised to his beard in salutation. Height 5.7 in.
Sir Percival and Lady David

366. Ivory wrist rest carved in relief on obverse with geese and on reverse with prawns and aquatic plants, with inscriptions and the seal of Hsiang Yüan-pien. Length 11.3 in.
Sir Percival and Lady David

367. Ivory figure of Kuan-yin, carrying a child on her left arm; traces of gilding. Height 12.3 in. *Miss M. L. von Callenberg*

368. Ivory standing figure of a sage. Height 2.5 in. *Mr and Mrs F. Brodie Lodge*

369. Ivory female figure, standing, a book held in the right hand, a rosary in the left. Height 12.2 in. *Lord Cunliffe*

370. Ivory figure of sage, standing with hands raised and clasped, a small tortoise resting on them. Height 8.8 in. *Lord Cunliffe*

371. Ivory seal with handle in the form of a Buddhist "wheel of the law" and a dedicatory inscription dated 1427. Height 2.7 in. *Mr and Mrs R. H. R. Palmer*

372. Ivory seated figure of a Lohan, sitting cross-legged upon a rock in meditation; warm brown colour. Height 7.7 in.
Mr G. de Menasce

373. Ivory seated figure of an official. Height 5.3 in. *H.M. the King of Sweden*

374. Ivory box and cover in the form of a lute (*ch'in*), inscribed with date corresponding to 1578. Length 8.2 in.
Sir Percival and Lady David

375. Ivory brush pot, engraved poem and landscape with figures in a pavilion. Height 5.5 in. *Mr H. M. Langton*

376. Rhinoceros horn, miniature bell with loop for hanging in the form of two dragons with bodies fused, the surface ornamented with bands of *ju-i* heads, lotus sprays and stylised cicadas. Height 2.3 in.
Sir Percival and Lady David

377. Rhinoceros horn cup with archaic design in relief. Length 4.2 in.
Mr and Mrs Soame Jenyns

378. Rhinoceros horn cup with decoration of *t'ao t'ieh* masks and dragons. Length 6.1 in.
Mr and Mrs Soame Jenyns

379. Rhinoceros horn cup of oval form on spreading foot, carved with dragons among rocks and waves; at the lip a key-fret border. Hsüan-tê mark. Length 6.3 in.
Mr G. de Menasce

380. Rhinoceros horn cup in the form of the "sacred fungus" with archaic dragon in relief. Height 3.3 in.
Mr H. R. N. Norton

381. Bamboo brush pot, carved with figures, a deer and a buffalo among rocks and pine trees. Signed [*P'u*] *Chung-ch'ien*. Height 6.0 in. *Sir Percival and Lady David*

382. Bamboo brush pot, carved in low relief with landscape, pavilion and inscription. Signed *Chang Hsi-huang*. Height 5.1 in.
Sir Percival and Lady David

383. Bamboo wrist rest, carved in low relief with figures and pavilion, landscape and inscription. Signed [*Chang*] *Hsi-huang*. Length 8.4 in. *Sir Percival and Lady David*

384. Wooden carving of Kuan-Yin, seated upon a rock. On gesso ground are remnants of polychrome washes applied over gilding. The goddess wears a high jewelled head-dress and elaborately draped robes with an embroidered hem. Two long fillets from the head-dress are looped over the shoulders. Height 54 in.
The Mount Trust. By courtesy of
Captain and Mrs V. Bulkeley-Johnson

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